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SEPTEMBER/OCTOBER 2015



28 CONTRIBUTORS

30 **ONLINE NOW...** All the hits at vogueliving.com.au

32 **EDITOR'S LETTER**

In Vogue

- 36 **LIVING CANVAS** From the palest pinks to the deepest purples, let the colours of fresh flowers inspire your paint palette
- 42 **DREAM WEAVES** Contemporary designs bring a new twist to traditional uses of wicker, turning them into playful *objets d'art*
- 44 **COLOUR PLAY** Brighten your day — and your interiors — with kaleidoscopic furniture and accessories in every colour of the rainbow
- 46 **FAIRYTALES** Travel to a land far, far away with enchanting pieces that cast their spell over your home to ensure you live happily ever after
- 48 **OPPOSITES ATTRACT** Our edit of black and white luxe essentials shows that when it comes to colour, sometimes it's best to keep it simple
- 51 **REVIVING AN ICON** Architect and designer Eileen Grey was considered one of the mothers of modernism. We take a look at her groundbreaking contribution and the amazing legacy she left behind
- 59 **INTO THE WOODS** Lose yourself in forest greens, misty greys and rich teals with lush fabrics and homewares that echo the beauty of nature

Art & Design

- 72 **OUT OF THIS WORLD** Dutch couturier Iris van Herpen designs her pieces at the junction of fashion, science and art. She talks to *VL* about her fantastical dreams for the future of ready-to-wear
- 77 **FORCES OF NATURE** Meet the designers behind Studio Formafantasma, a pair who use unlikely materials such as cow bladders, fish skin and volcanic rock to create intricate objects of great beauty

- 84 **THE LAST GRAND SEIGNEUR** Hubert de Givenchy is renowned as a fashion designer but his affinity for interiors is not so well-known
- 89 **THE MAESTRO** Pasquale Natuzzi, CEO and chief stylist of the eponymous Italian furniture brand, speaks to *VL's* Neale Whitaker
- 94 **ON SHOW** From ephemeral photography to cutting-edge mash-ups of popular culture and a huge art fair, there's plenty to see right now
- 96 **MODERN STORIES** Adelaide is hosting Tarnanthi: the inaugural Festival of Contemporary Aboriginal and Torres Strait Islander Art — and it promises to shake up preconceptions about the genre
- 98 **WORLD TOUR** Our design itinerary stops over at events in London, Paris and Dubai, samples African diversity, then heads home to Australia.
- 100 **THE HOT SEATS** Cult has challenged a group of 20 artists, architects and designers to reinvent the 'Series 7' chair Arne Jacobsen created for Danish brand Fritz Hansen; here's a sneak preview
- 102 **WRITERS' CORNER** New-release books celebrate the anniversary of a fashion empire, the beauty of a Sydney garden and the power of white

In Store

- 105 **STYLE THAT SUITS** Patrick Johnson has a new showroom in New York City; from where he hopes to introduce the simplicity and adaptability of Australian tailoring to the world
- 110 **THE SECRET HISTORY** The name of this Melbourne interiors hotspot is scribbled in the black books of some of Australia's top designers — and behind its roller door is a wonderful collection of vintage treasures
- 112 **FEEL THE BREEZE** Refresh your bedtime story with the cool caress of linen sheets in shades that reflect the ocean and the sky
- 115 **RETAIL THERAPY** We round up the latest designer items, such as cheeky glass tumblers and sculptural lights, and news on retro refits



Homes

- 130 **GRAPHIC NOVEL** Step inside the dramatic Paris apartment of designer Emmanuel Bossuet, which serves as a blank canvas for his work
- 138 **RIVIERA RETREAT** Italian fashion legend Giorgio Armani opens the doors of his stylish "country house by the sea" near Saint-Tropez
- 146 **CALIFORNIA DREAMING** The gleaming white palette and bold accents of this Sydney home by Greg Natale evoke a definite LA vibe
- 154 **FREE SPIRIT** The founder of the Marni label, Consuelo Castiglioni, fills her Milan home with an eclectic array of artworks and treasures
- 160 **FRENCH DRESSING** David Hicks revamps a Melbourne apartment in a style that blends Belgian simplicity with a dash of French fizz
- 168 **EVERYTHING IN ITS PLACE** The London home of architect Amanda Levete shares the fluid style seen in many of her commissions, including Melbourne's new mPavilion temporary arts space
- 176 **MIRANDA KERR** The Australian supermodel has set up house with son Flynn in a hillside Malibu sanctuary that reminds her of home

Concierge

- 188 **FAMILY AFFAIR** The couple credited with starting the 'Brooklyn' aesthetic welcome *VL* into their home: a Brooklyn brownstone of course
- 197 **A STAR IS REBORN** After a quiet 18 months, Bennelong restaurant returns to the Sydney Opera House stage refreshed and in fine voice
- 202 **JUST LIKE HOME** Personality and an independent spirit are key themes at Perth's newest boutique hotel, in buzzing Northbridge
- 205 **THE SUITE LIFE** Take a pictorial tour of Rajasthan, check out the latest hotel openings, and salivate over India Mahdavi's new restaurant
- 208 **TASTING PLATE** Bite-sized updates from the world of food, from designer delicacies to some of the hottest new restaurants to try

Kitchens & Bathrooms

- 211 **CHARACTER STUDIES** Little touches to add big personality to your space, including elegant basins, flashy tapware and 'look at me' tiles
- 219 **MOOD BOARDS** Four experts share their dream kitchen and bathroom inspiration, and 10 products and materials to make it a reality
- 225 **PROJECTS** A selection of the best kitchens and bathrooms from Australia and around the world, filled with great ideas you can use
- 244 **FRESH TAKES** The latest homewares, accessories and appliances to add style, elegance and functionality to the busiest rooms of the house

Services

- 184 **SUBSCRIBE** to *Vogue Living* for one year for only \$49.95 and receive a bonus Tea Forté pack
- 247 **SOURCES** Contact details for the products, people and retailers featured in this issue

Passions

- 256 **10 FAVOURITE THINGS** Matt Jensen, founder of menswear brand MJ Bale and tailor to Australia's cricket team, shares what he loves most

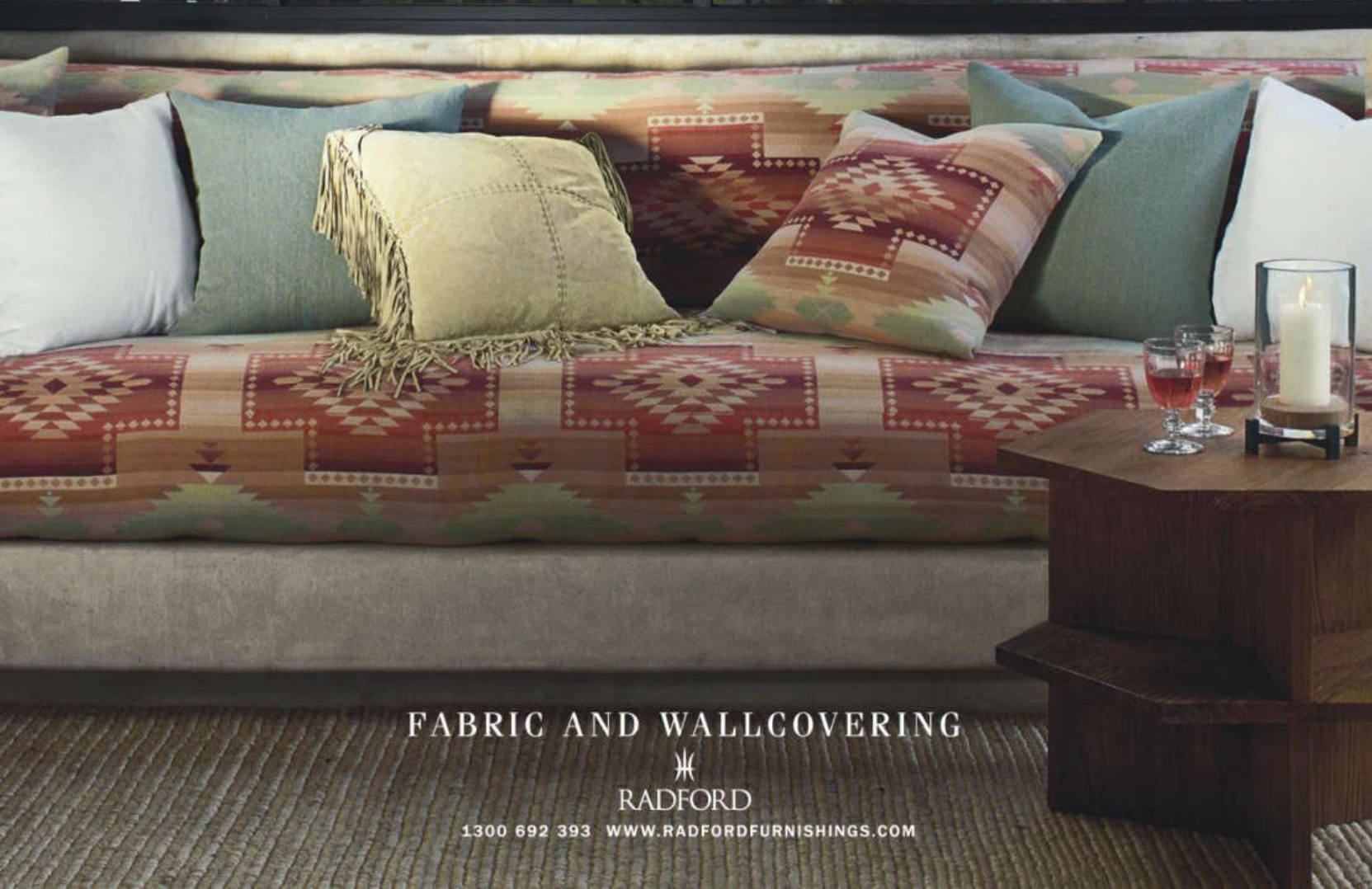
COVER: Graphic Novel. Photographer: Richard Powers. Story, page 130. On the cover: inside the Paris home of designer Emmanuel Bossuet.

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Alice Cavanagh

A former editor of *Oyster* and *Miss Vogue Australia*, this Australian writer and editor currently resides in Paris. For this issue, she interviewed cutting-edge fashion designer Iris van Herpen (page 72). "Interviewing visionary people is the best part of my job, and Iris was no exception," says Cavanagh. "Other people inspire me; I love meeting new people and listening to their stories — the wackier, the better." She is currently working on two book ideas.

Mark Roper

The Melbourne-based photographer shot the dream-like images of floral fabrics for our story 'Into the Woods' (page 59). Roper is a master of light — he prefers natural light and knows the best way to manipulate it to suit the mood of the shot. After starting out as a portrait/travel photographer in London, Roper began shooting interiors when he relocated to Melbourne 15 years ago. He is inspired by "passionate people who are excited about what they do".



Laura Jones

This Sydney artist and former florist was part of the team behind 'Living Canvas' (page 36). "As a painter, I work on my own, so this was an amazing opportunity to work with talented people, to create something that could only be made by combining all of our expertise," she says. Jones is exhibiting a new series at *Sydney Contemporary* art fair with Olsen Irwin Gallery in September.

Tiffany Bakker

Bakker is an expert at profiling people in arts and entertainment, so who better to interview Miranda Kerr (page 176) for this issue? "I love meeting creative people who have risen to the top of their fields, and I'm always fascinated by the way people work, how they started, and how they've got to where they are," says the Australian writer, now based in New York. She humbly professes: "writing is my only skill, so I have no choice but to do it!" No mean feat for a 20-year career!



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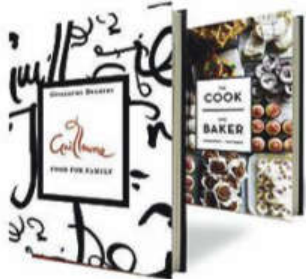
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EDITOR'S LETTER



FROM TOP: *The view from the Sydney house by Greg Natale (page 146); a creation by Dutch couturier Iris van Herpen (page 72); Patrick Johnson (page 105); Vogue Living editor-in-chief Neale Whitaker is an ambassador for Fashion Targets Breast Cancer.*

London in the late 1980s was a wild and wonderful place to work in the fashion industry. Anna Wintour and Grace Coddington were making magic at British *Vogue*. Claude Montana and Thierry Mugler ruled the catwalks. My credit card may frequently have been stretched to the point of no return (or at least no eating) but I had a wardrobe full of designer labels and that was all that mattered. Priorities could wait. Life has steered me in a different direction since those days but I still find fashion intriguing and irresistible. And the relationship between fashion and interior design (often so closely aligned today) is what we're celebrating in this, *Vogue Living's* own September Issue.

A few months ago I attended the Condé Nast International Luxury Conference in Florence. Designer Iris van Herpen was a keynote speaker and hearing her in conversation with conference host and fashion authority Suzy Menkes was captivating, as was the video feed of runway models sheathed in van Herpen's molten fabrics that almost defy description. 'Liquid mercury' is how writer Alice Cavanagh describes them in our profile of the Dutch designer (page 72) and while that might be tautological, it's apt. Van Herpen's design and thinking are as close to a vision of the future as we've come.

Patrick Johnson and Matt Jensen have reinvented Australian men's tailoring through their P. Johnson and MJ Bale brands respectively. While the latter continues to expand on home shores (10 Favourite Things, page 256), Johnson (with his wife, interior designer Tamsin) has taken his sharp, sartorial vision to the US. Tiffany Bakker meets the impeccable tailor at his new SoHo, New York, showroom (page 105).

I was first an ambassador for Fashion Targets Breast Cancer more than a decade ago. While breast cancer is rare in men, we have wives, partners, mothers, sisters, friends and loved ones who may be among the more than 12,000 Australian women diagnosed each year with the disease. This year FTBC, originally founded by Ralph Lauren in 1994, has partnered in Australia with designer Karen Walker and online fashion retailer The Iconic to create a limited edition T-shirt, which I'm proud to wear again as an ambassador for an important cause. To join me, buy your own T-shirt at www.theiconic.com.au/ftbc.

Neale Whitaker

NEALE WHITAKER



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IN Vogue

DUSKY ROSE

FROM LEFT, TOP THEN BOTTOM: Haymes 'Aspen Blue', Porter's Paints 'Orchid', Haymes 'Tapestry', Dulux 'Deep South', Haymes 'Poppy Red', Porter's Paints 'Tuscany', Porter's Paints 'Black Swan'. Flowers, foliage and vases throughout from Grandiflora. Details, last pages.



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INSPIRE

SPRING BLOSSOM

FROM LEFT: Dulux 'Blossom Time',
Bauwerk 'Tea Rose', Haymes 'Pitch Pine',
Porter's Paints 'Breakwater', Porter's Paints
'Rosso', Porter's Paints 'Highland Heather',
Dulux 'Raspberry Ripple'.





ALPINE MEADOW

FROM LEFT, TOP THEN
BOTTOM: Haymes 'Capulet',
Dulux 'Willow Leaf', Taubmans
'Earthy Cane', Haymes 'Aloe Green',
Dulux 'Walter', Haymes 'Cypress
Green', Dulux 'Moss Vale'.





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Product shown: Hand painted colour fan deck – Interior Exterior Colour Collection 15

LAVENDER FIELDS

FROM LEFT: Taubmans 'Charade', Dulux 'Milton Moon', Haymes 'White Tea', Porter's Paints 'Eden', Dulux 'Coconut Husk', Haymes 'Navy Blue', Taubmans 'Viking Grey'.



ULTRA VIOLET

FROM LEFT, TOP THEN
BOTTOM: Taubmans 'Baby Steps',
Porter's Paints 'Elegance', Dulux 'Coastal
Drift', Bauwerk 'Thistle', Porter's Paints
'Horizon', Dulux 'Chainmail', Dulux
'Winter Sea'. Details, last pages.



Laura Jones is exhibiting at Sydney
Contemporary art fair with Olsen Irwin
Gallery at Carriageworks, Sydney, 10-13
September; sydneycontemporary.com.au.

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DREAM WEAVES

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1. Grand Stockholm 'Grand Light' wardrobe; grandstockholm.com. 2. PET Lamp 'Chimbarongo Triple' pendant, \$1450, from Spence & Lyda. 3. Edit 'Basketweave' cushion, \$112. 4. Magis 'Cyborg' armchair, \$842, from Cult. 5. Hettler Tüllman Rattan Series lamp; hettlertullmann.com. 6. Two's Company rattan wall mirror; twoscompany.com. 7. Kate Spade 'Wicker Clam Shell' bag. 8. Part of Marni's *Mercado de Paloquemao* installation at Salone del Mobile 2015. 9. Christian Louboutin 'Catadoul' wedges, \$975. 10. 'Detonado' sofa by the Campana brothers; campanas.com.br. 11. Wiener GTV Design 'Allegory' desk by Gamfratesi; gebruederthonetvienna.com. 12. Out for Space 'KC Time' clock; outforspace.com. 13. Charlotte Perriand for Cassina 'Rio' table in natural oak and Viennese straw, \$16,342, from Cult. 14. Tokyo Tribal stools by Nendo for Industry+; industryplus.com.sg. *Details, last pages.*

PHOTOGRAPHERS: SNAPPER MEDIA (FASHION IMAGE), FERNANDO LASZLO, EDWARD URRUTIA, SOFA IMAGE COURTESY OF FRIEDMAN BENDA.



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IN VOGUE



TREND

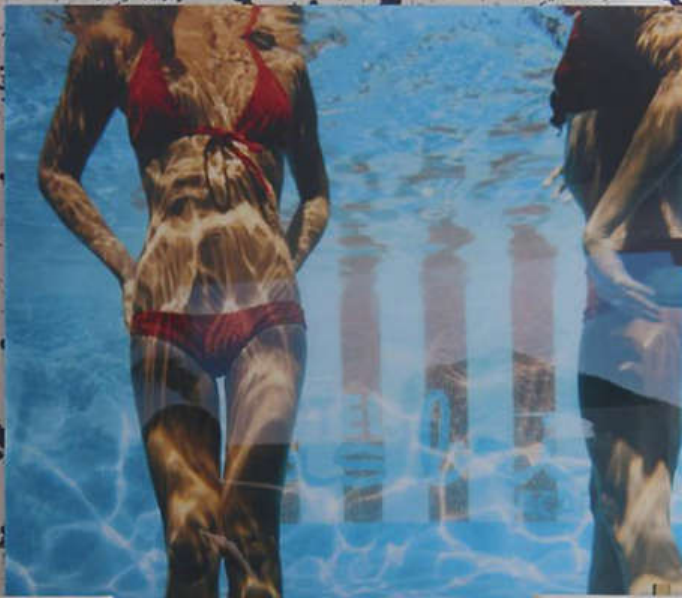
COLOUR PLAY

Feast your eyes on the kaleidoscopic indulgence of multi-hued furniture and accessories in every colour of the rainbow.

1. Studio Bertjan Pot for DHPH 'Come on LEDs Go' pendant; dhph.com. 2. Alexander McQueen 'Britannia Skull' clutch, \$2250, from Cosmopolitan Shoes. 3. Loom Old Yarn kilim, \$5650. 4. Boca do Lobo 'Pixel' cabinet; bocadolobo.com. 5. Missoni by Richard Ginori 'Zig Zag' 33cm plate, \$215, from Spence & Lyda. 6. Kartell 'Bourgie' lamp, \$765. 7. Cristian Zuzunaga for BD 'Dreams' sideboard; enquiries to Kezu. 8. Arik Levy for Ton 'Split' chair; ton.eu. 9. Nightshop for DHPH 'POV' cookie jar; dhph.com. 10. Anglepoise + Paul Smith 'Type 75 Edition Two' desk lamp; enquiries to Cult. 11. Daniel Libeskind for Moroso 'Gemma' chair; enquiries to Hub Furniture Lighting Living. 12. 'Colour Wall 3' designed by Carbondale architects for the Longchamp La Maison store in Kowloon, Hong Kong; cbdarch.com. 13. Egli Studio 'Chill Tisch' table from Nov Gallery; novgallery.com. 14. Romance Was Born for Dinosaur Designs cuff. 15. E15 'LT04 Colour' light, \$2692, from Living Edge. Details, last pages.

PHOTOGRAPHER: ANGELO PENNETTA (FASHION IMAGE)

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1. Iittala 'Tanssi' 27cm plate; \$70; enquiries to Design Mode International. 2. Canopy Designs 'Enchanted' chandelier, \$3280, from Domo. 3. Tiffany & Co. 'Crown Key' pendant, \$3500, and chain, \$650. 4. Cristina Celestino for Torremato 'Bon Ton' lights; torremato.com. 5. Martyn Lawrence Bullard for Christofle 'Silver Kingdom' crown; enquiries to Pavillon Christofle. 6. Gabuzomeu 'Nature Synthetique' table; enquiries to L'Arcobaleno. 7. Bosa 'Unicornio', 'Ariete' and 'Toro' ornaments; bosatrade.com. 8. Kate Spade 'I Kissed a Frog' clutch. 9. Boca do Lobo 'Piccadilly' cabinet; bocadolobo.com. 10. Moooi 'Arion' rocking horse; moooi.com. 11. Jaime Hayon for Nodus 'Afghan Folklore' rug; nodusrug.it. 12. Sebastian Brajkovic 'Fibonacci' chair; enquiries to Carpenters Workshop Gallery. 13. William Morris & Co 'The Brook' wallpaper; enquiries to Domestic Textile. 14. Michael Aram 'Butterfly Ginko' mirror; michaelaram.com. 15. Cores de Terra 'Apple', \$455, from Parterre. 16. 'A House for Essex' by FAT Architecture and Grayson Perry for Living Architecture; living-architecture.co.uk. Details, last pages.

PHOTOGRAPHERS: MERT ALAS AND MARCUS PIGGOTT (FASHION IMAGE); BERNARD AICHNER, JACK HOBHOUSE.

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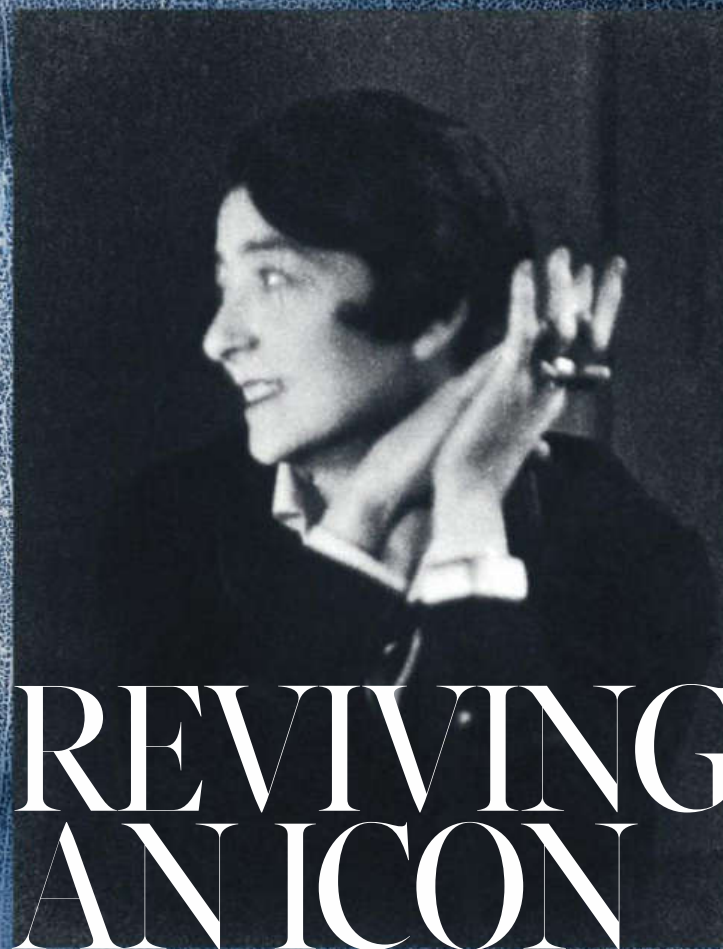
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REVIVING AN ICON

Already revered as a leading light of early 20th-century furniture design, Eileen Gray is undergoing a posthumous renaissance as an important architect, and one of her best-known creations has now been painstakingly restored.

BY STACIE STUKIN
PHOTOGRAPHED BY BERNARD TOUILLON

E1027, the house designed by modernist architect Eileen Gray — who also designed much of its furniture — in south-east France in 1926. After years of falling into disrepair, the house has benefited from a restoration partly funded by the makers of a film about Gray's life. OPPOSITE PAGE: the restored E1027 features reissues of original Gray creations, such as her adjustable glass side table, and both the 'Bibendum' (at left) and 'Transat' chairs.



In 1926, Eileen Gray was encamped on a bluff overlooking the Bay of Monaco in a small French village, Roquebrune-Cap-Martin. Over the next few years, she would work with a team of masons constructing a house she had designed as a gift for her lover Jean Badovici, editor of the influential magazine *L'Architecture Vivante*. Gray called the house E1027: 'E' for Eileen, and '10', '2' and '7' for the 10th, 2nd and 7th letters of the alphabet, 'J' (for Jean), 'B' (for Badovici) and 'G' (for Gray). Upon its completion in 1929, it would be acknowledged as one of the finest and earliest examples of modern residential architecture.

Gray, who died in 1976 at age 98, is best known for furniture design. She was an early proponent of tubular steel, which she manipulated into sensual functionalist pieces, like her adjustable glass-topped side table (made specially for the house) and the 'Non Conformist' chair, with one arm upholstered and the other metal. Her lacquered 'Brick Screen' is still in demand, and her 'Dragons' armchair, circa 1919, sold for a record \$28.3 million at the Yves Saint Laurent and Pierre Bergé estate auction at Christie's in 2009.

Gray's place in the canon of modern architecture remains murky, though recent years have seen a flurry of interest in her work: *Gray Matters*, a documentary about her life, was released late last year; Jennifer Goff's biography, *Eileen Gray: Her Work and Her World*, came out in the United States in January; and next year, a major Eileen Gray retrospective will travel from Paris's Le Centre Pompidou to New York's Bard Graduate Center. Then there's Irish director Mary McGuckian's film, *The Price of Desire*, which focuses on the often jealous triangle between Gray, Badovici and her sometime mentor, Charles-Édouard Jeanneret-Gris (better known as Le Corbusier). But perhaps most thrilling, as of this year, E1027 is open to the public, by appointment, for the first time. As Cloé Pitiot, curator of the Centre Pompidou retrospective, notes in *Gray Matters*: "If one can say Le Corbusier is one of the fathers of modernity, then one can say Eileen Gray is one of the mothers of modernity."

Gray was born in 1878 in County Wexford, in south-east Ireland. In 1898, she enrolled in the Slade School of Fine Art in London, studying painting and drawing, and she learnt about lacquering from the owner of a repair shop in Soho. In 1902 she moved to Paris, where she began a fruitful collaboration with Japanese lacquer master Seizo Sugawara and opened a carpet workshop with British weaver Evelyn Wylde. By the time she met Badovici, around 1920, Gray was a woman of independent means who had a glamorous career as an interior designer; a popular gallery, Jean Désert, on the Rue du Faubourg Saint-Honoré; and a roster of chic clients, including the Rothschilds and fashion designer Elsa Schiaparelli.

Architecture was not a profession that welcomed women into its male-dominated ranks, but Gray, with Badovici's encouragement, would become an integral part of the emerging modernist movement. Already in her late 40s, she taught herself drafting by studying the plans of influential architects Adolf Loos, Gerrit Rietveld and Le Corbusier — whom she particularly admired even as she disagreed with his philosophy that "the house is a machine for living". In his biography *Eileen Gray: Architect/Designer*, Peter Adam quotes Gray as writing: "A house is not a machine to live in. It is the shell of man, his extension, his release, his spiritual emanation. Not only its visual harmony but its organisation as a whole, the whole work combined together, make it human in the most profound sense."

E1027 was the house that gave Gray a chance to explore that human approach, and where she and Badovici and such friends as Le Corbusier, furniture designer Charlotte Perriand and painter



"A house isn't a machine to live in. It is the shell of man, his extension... his spiritual emanation"
— Eileen Gray

Fernand Léger spent summers drinking on the sunny roof terrace. E1027 established Gray's preference for built-ins and hidden storage, showcasing iconic pieces like the 'Bibendum' chair and the adjustable side table that allowed one to eat in bed without fear of crumbs.

When the house was featured in *L'Architecture Vivante*, it was attributed to both Badovici and Gray, but historians argue over his contribution. He may have been an architect and influential critic but, according to Caroline Constant, professor of architecture and urban planning at the University of Michigan, he lacked architectural talent and was desperate to be part of the avant-garde about which he wrote. Gray's success gave Badovici the legitimacy he craved but the relationship eventually soured due to his alcoholism and philandering. She left him and E1027 behind and started building a new house in nearby Menton, calling it Tempe à Pailla.

As if to put his stamp on E1027, Badovici invited Le Corbusier to paint colourful, sexually explicit murals on the walls (which he famously executed naked). "This was a case where the master was outshone by his student," says Goff, curator at the National Museum of Ireland, of Le Corbusier. "He was stupefied by what a 50-year-old woman, a self-taught architect, achieved with aplomb and grace."

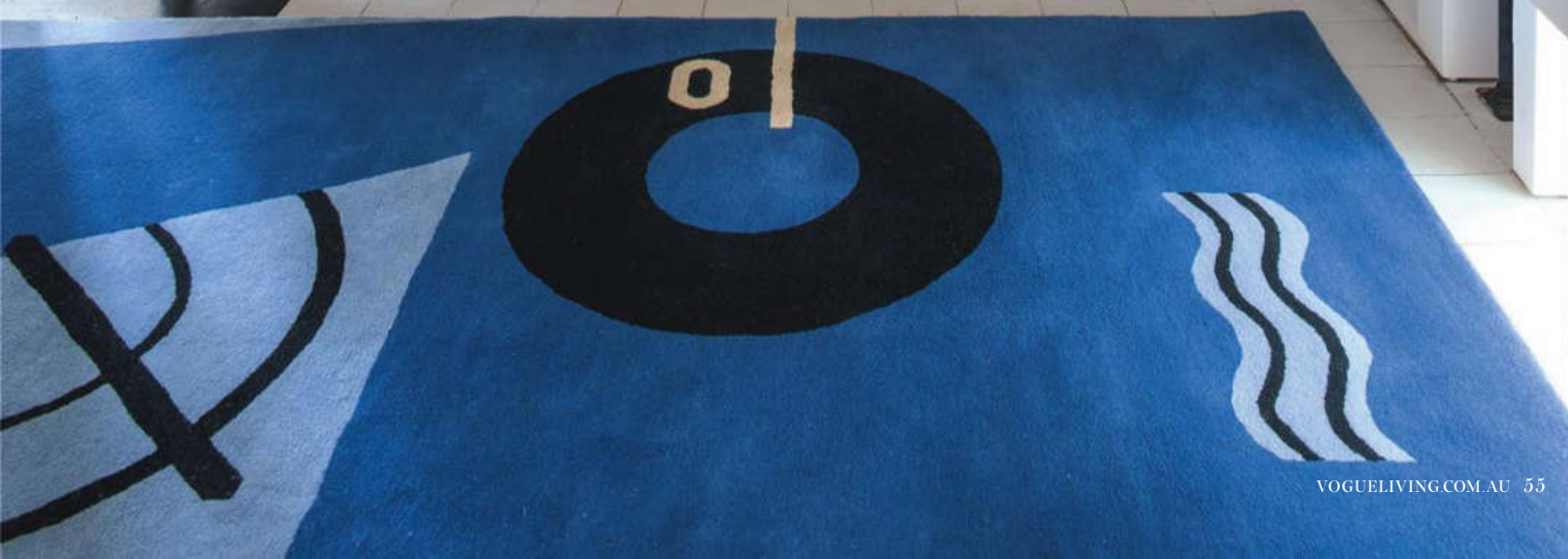
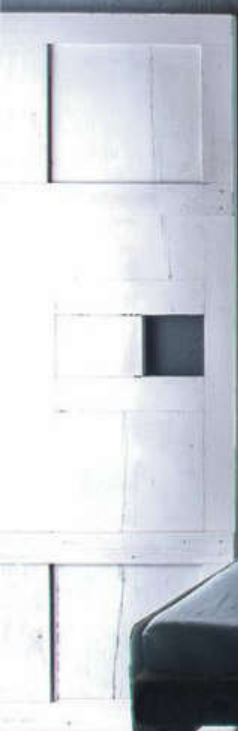
"Have you gone to the Gray side?" Marco Antonio Orsini, the director of *Gray Matters*, asks me. He's only half-joking. »



E1027 inside and out, showing the results of its restoration, outlook onto the Mediterranean and such Gray designs as her 'Satellite' mirror, TOP RIGHT, as well as some of the six murals painted in the late 1930s by Le Corbusier, ABOVE RIGHT. These murals, which an enraged Gray dismissed as "vandalism" at the time, fuelled the misconception that the whole house was Le Corbusier's work. OPPOSITE PAGE, FROM TOP LEFT: an unfinished Le Corbusier mural on the lower level; an alcove in the house's main room with a bed, built-in display unit and 'Marine' carpet, all designed by Gray.



“It has curves, layers, it doesn’t distinguish between the interior and the exterior, and it just flows, all with these incredible details”
— filmmaker Mary McGuckian



IN VIEW



CLOCKWISE, FROM ABOVE: E1027's interior before restoration; Gray with the 'E1027' table she designed for the house; its exterior; and furniture that exemplifies Gray's early adoption of tubular steel.

« “People become so fixated by Eileen Gray that they become a bit crazy. They need to learn every detail they can about her life.” This is not easy, however. An elegant woman who wore Poiret and was photographed by Berenice Abbott, Gray was very private. She destroyed much of her personal correspondence and urged others to do the same. Still, Orsini's interest was piqued by his friend Mary McGuckian, who, like Gray, is Irish and has spent time in France. Orsini watched McGuckian scrupulously research *The Price of Desire*. When she urged him to make a documentary as a companion piece to her film — and offered to help produce it — he agreed.

McGuckian's infectious enthusiasm is apparent when I visit her in Villefranche-sur-Mer, a short train ride from E1027. She speaks quickly while citing facts of Gray's life, but when she recalls the first time she saw E1027, her speech slows. “You cannot believe it when you see it,” she says. “Never mind it was built by three masons and a woman; it defines true modernism, yet with softness. It has curves, layers; it doesn't distinguish between the interior and the exterior; and while it's small, it just flows, all with these incredible details.”

McGuckian acknowledges that there is no way of knowing how Gray really felt about being denied credit for E1027; thanks to the murals, some even came to believe that Le Corbusier had designed it. As Zeev Aram, whose London-based company Aram Designs owns the worldwide rights to Gray's designs and worked closely with her to put her modern furniture into production, says: “By nature she was modest, quiet. I think she was disappointed with the situation between Badovici and Le Corbusier, but she didn't have sharp elbows. A modest person needs a champion to gently push and promote her.” McGuckian became so obsessed with Gray

and the condition of E1027 that, she says, “*The Price of Desire* became more than a movie; it became a movement.” Incredibly, she was able to shoot inside E1027 and re-create it as Gray had envisioned.

The house has its own tragic history: occupied by Germans and riddled with bullets in World War II; the site of a murder in 1996; and at times home to squatters. It was finally designated a historic monument in 2000. Michael Likierman, the president of the public body that manages the property, told McGuckian no-one would grant her permission to shoot there, especially since the restoration, then mired in controversy, had come to a standstill. “Mary was a catalyst,” Likierman says. “She got things done that no-one else could.” With her production designers, two female architects, she negotiated a deal to shoot on-site, with the agreement that the production budget would pay for the restoration work and leave behind the Gray furniture provided for the film by Aram Designs.

The debate about what to do with the murals is ongoing. The irony, notes Constant, is that “most people know the house because of the murals; Le Corbusier worked very hard to preserve the house because of them.” But Le Corbusier also admired E1027. He visited often and wrote to Gray in 1938: “I would be delighted to relate to you how much those few days spent in your house have made me appreciate that rare spirit that dictates all of its organisation, both inside and outside, and has given modern furniture and equipment a form that is so dignified, so charming and so full of wit.”

Eventually Le Corbusier built his own *cabanon de vacances*, a simple log cabin, directly behind E1027 in 1951. When he drowned while swimming in the sea nearby in 1965, Gray's house may very well have been the last thing he saw before he died. *VL*

MATTHEW WILLIAMSON

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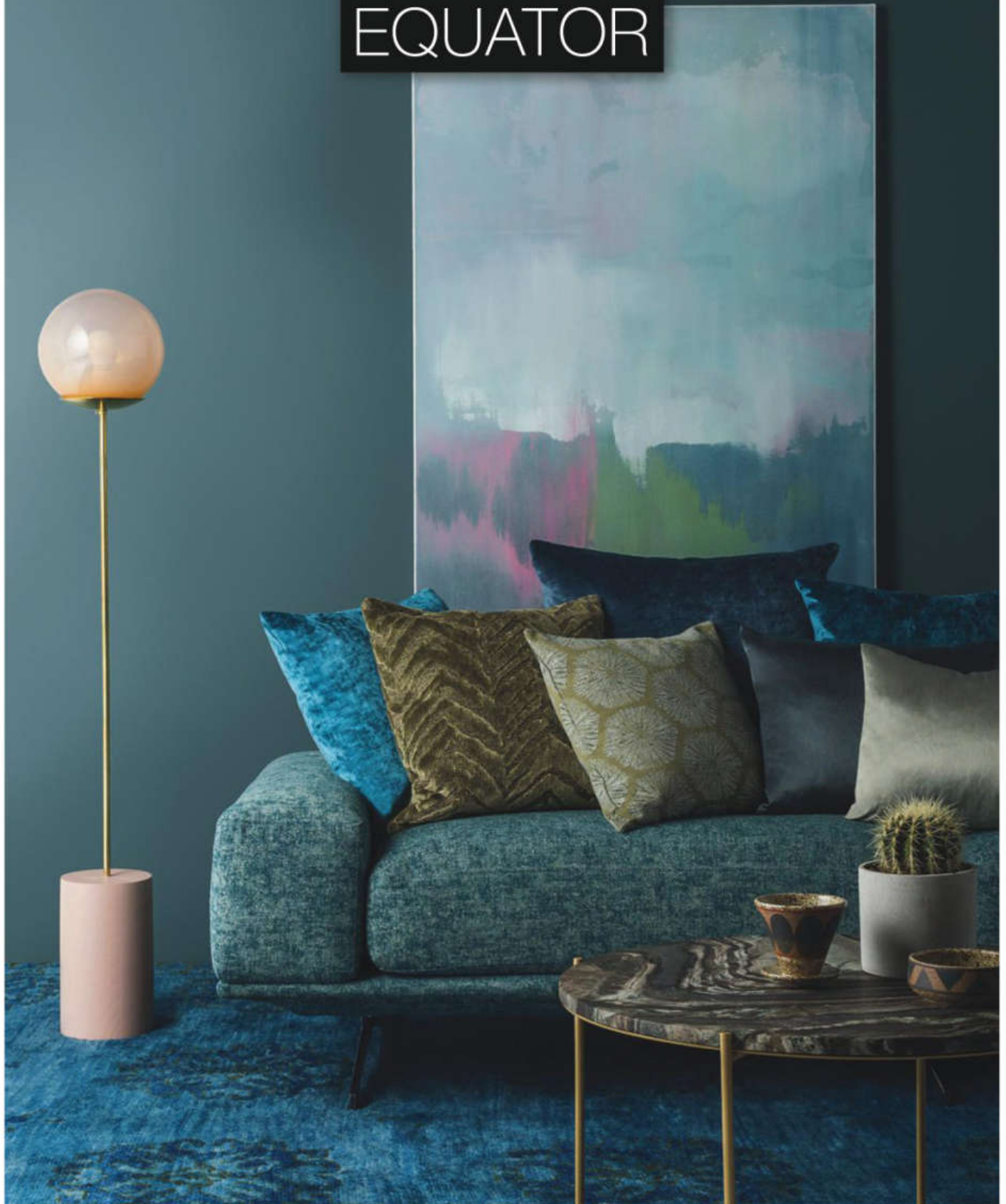
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FROM LEFT: 1. SEQUANA 'SPRING LEAVES' LINEN; ENQUIRIES TO TIGGER HALL. 2. KARIM RASHID FOR GAIA & GINO 'ARI' CANDLE HOLDER/BUD VASE IN GREEN, \$150, FROM MACLEAY ON MANNING. 3. DONGHIA 'BLOSSOM' FABRIC IN SKY; ENQUIRIES TO SOUTH PACIFIC FABRICS. 4. PORCELAIN WALL FLOWER/CENTREPIECE, \$66, FROM PIGOTT'S STORE. 5. SQUARE-FOOTED DIMPLE-CUT GLASS WIND LAMP, \$495, FROM THE COUNTRY TRADER. 6. EDIT DIGITALLY PRINTED 'BIG LEAVES' HEMP/COTTON; ENQUIRIES TO TIGGER HALL. 7. & 11. AERIN FOR LEE JOFA 'HITHER' LINEN IN LEAF/FOREST; ENQUIRIES TO ELLIOT CLARKE. 8. EDIT DIGITALLY PRINTED 'GLOSSY LEAVES' FABRIC; ENQUIRIES TO TIGGER HALL. 9. VINTAGE GILTWOOD BENCH FROM THE COUNTRY TRADER, UPHOLSTERED IN WESTBURY TEXTILES 'LUXEMBOURG LINEN' IN SNOW. 10. VILLEROY & BOCH 'AMAZONIA ANMUT' COFFEE CUP, \$59, AND SAUCER, \$36, FROM DAVID JONES.

FABRIC



FABRICS, CLOCKWISE FROM LEFT: 1. DESIGNERS GUILD 'CAPRIFOGLIO GRANDE' LINEN IN SKY; ENQUIRIES TO RADFORD. 2. SANDERSON 'CECILE ROSE' FABRIC IN IVORY/SILVER; ENQUIRIES TO DOMESTIC TEXTILE. 3. BROCHIER 'BOUQUET' IN BLUE; ENQUIRIES TO SOUTH PACIFIC FABRICS. 4. DESIGNERS GUILD 'GHIRLANDA' LINEN IN ECRU; ENQUIRIES TO RADFORD. 5. HARLEQUIN 'KABALA' IN GOOSEBERRY; ENQUIRIES TO DOMESTIC TEXTILE. *ON TABLE, LEFT TO RIGHT:* 6. KARIM RASHID FOR GAIA & GINO 'RIM' CANDLE HOLDER/BUD VASE IN BLUE AND 7. 'ARI' CANDLE HOLDER/BUD VASE IN GREEN, \$150 EACH, FROM MACLEAY ON MANNING. 8. AMALFI 'PLUME' PLATTER IN BLUE/SILVER, \$55, FROM DAVID JONES. 9. CHRISTOFLE 'MALMAISON' SILVER-PLATED WINE CARAFE, \$1770. 10. JEFF LEATHAM FOR WATERFORD 30CM 'TINA' VASE IN CLEAR, \$549, FROM WWRD. 11. GEORG JENSEN 1.9L 'HK' POLISHED-STEEL PITCHER BY HENNING KOPPEL, \$595. 12. & 15. SAINT-LOUIS CRYSTAL 'TOMMY' HOCK IN DARK BLUE AND SKY BLUE, \$655 EACH; 13. 'BUBBLES' FOOTED CUP IN GREEN, \$390; AND 14. & 16. 'AMADEUS' HOCK GLASS IN CHARTREUSE AND GOLD RIM GREEN, \$420 EACH, ALL FROM PAVILLON CHRISTOFLE. 17. FOOTED FLUTED-CUT GLASS BOWL, \$470, FROM THE COUNTRY TRADER. 18. JEFF LEATHAM FOR WATERFORD 30CM 'CLEO' ANGLED ROSE BOWL IN EMERALD, \$2199, FROM WWRD. 19. VILLEROY & BOCH 'TIKO' 55CM VASE IN CARIBBEAN SEA, \$415, FROM DAVID JONES. 20. LOUIS XV-STYLE CANE DINING CHAIR, \$650, FROM THE COUNTRY TRADER.

*Styling assistants: Anna Delprat, Kelly Steele, Francesca Hammond.
Leaves and foliage throughout from Grandiflora. Plants from Garden Life.
Shot on location at Centennial Parklands, Sydney.*

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PREVIOUS PAGE: **AUSTRALIAN-MADE CARRINGTON 3.5-SEATER FABRIC SOFA, \$2,899**

Nordic concrete large dome pendant, \$229.95; Dip Dye rug in blue (160x230cm), \$599; Carbine resin trunk stool, \$239; Vogue small vase, \$39.95. Cushions, left to right: Drawing cushion, \$64.95; Hexy felt cushion in grey, \$69.95; Strokes cushion in blue/white, \$64.95; Twister felt cushion in aqua, \$69.95. Quarter Foil cushion, \$49.95 (on floor).

ABOVE: **AUSTRALIAN-MADE BOLTON 2.5-SEATER LOUNGE, \$2,499**

London coffee table, \$399; Herringbone rug in gold (160x230cm), \$699; Suzannee cushion, \$49.95; Kew cushion in olive, \$39.95; Copper hexagon tray, set of 2, \$159.95.

LEFT: **AUSTRALIAN-MADE CHANEL 3-SEATER FABRIC SOFA, \$2,499; ELVIE LAMP TABLE, \$699**

Nordic concrete medium dome pendant, \$149.95; Static rug in navy (160x230cm), \$699; Structure large matte green vase, \$79.95.

OPPOSITE PAGE: **AUSTRALIAN-MADE IVY 2.5-SEATER FABRIC SOFA, \$1,899; AYERS HALL STAND, \$1,399**

Duxton round coffee table, \$819; Copper top table, \$229.95; Herringbone rug in charcoal (160x230cm), \$699; Anglet low lounge wicker chair, \$349. Cushions on lounge, left to right: Kew cushion in teal, \$39.95; Dalston square cushion, \$59.95; Geometric web foil-print cushion, \$39.95. Beaten copper bowl (on coffee table), \$12.95. On console, left to right: Hans medium grey vessel, \$16.95; Yorkey ceramic cotton spools, \$18.95 each; Structure matte blue bowl, \$59.95; Beaten small copper bowl, \$12.95.



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Structure teardrop pendant lights, \$149 each; **Strike** floor lamp in grey, \$189; **Cowhide** rug in black/white salt & pepper, \$899; **Flatweave** static rug in black, \$699; **Purl** grey throw, \$159.95; **Hexy** felt cushion in aqua, \$69.95; **Hans** medium aqua vessel (on coffee table), \$16.95. On buffet, left to right: **Baylee** tall large vase, \$49.95; **Hans** large aqua vessel, \$19.95. All other accessories are stylist's own.

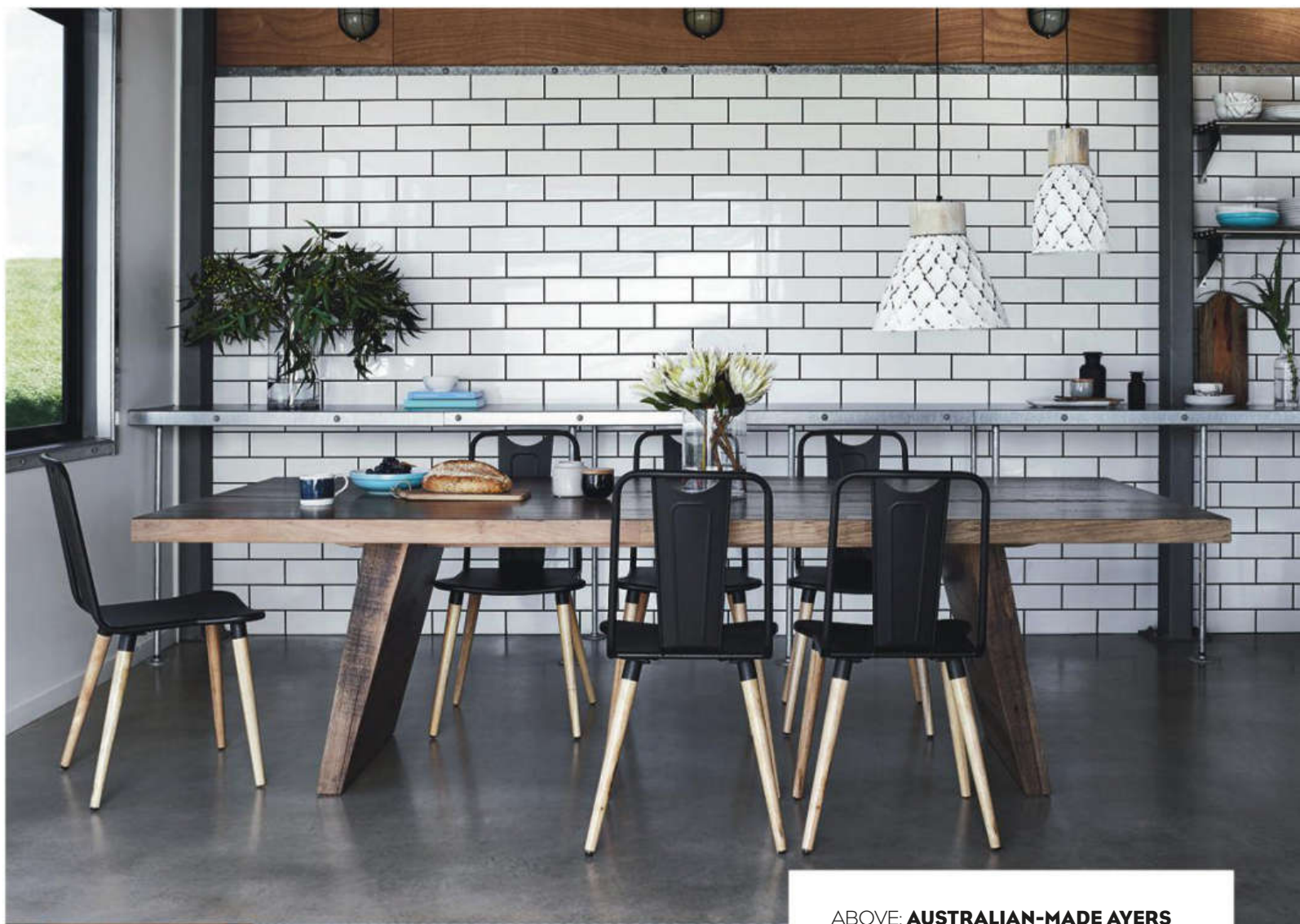
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ABOVE: AUSTRALIAN-MADE AYERS DINING TABLE (270CMX120CM), \$3,499

Nissen dining chairs in black, \$149 each; **Hive** pendant lights in white – small, \$159, large, \$249. On bench, left to right: **Vogue** large round vase, \$59.95; **Studio** sugar bowl in grey, \$9.95; **Delray** blackboard jars in black – small, \$5.95, large, \$9.95. Shelves at back, top to bottom: **Marble Look** soup bowls, \$9.95 each; **Mila** small bowl in white, \$22.95; **Mila** small bowl in blue, \$22.95; **Maison** rectangular large board, \$49.99; **Marble Look** small noodle bowl, \$8.95; **Marble Look** side plates, \$7.95 each; **Jensen** medium straight edge vase, \$24.95. On dining table, left to right: **Abstract** stripe mug, \$29.95; **Mila** bowl in blue, \$22.95; **Maison** rectangular small board, \$34.99; **Hans** medium grey vessel, \$16.95; **Studio** sugar bowl in black, \$9.95; **Vogue** large round vase, \$59.95.

LEFT: AUSTRALIAN-MADE POD DINING TABLE IN OAK (240CM), \$2,199

Simba dining chairs in oak, \$399 each; **Vogue** medium glass vase, \$49.95; **Mila** large bowl in coal, \$39.95.

OPPOSITE PAGE: AUSTRALIAN-MADE ELVIE RECTANGULAR DINING TABLE, \$1,799; ELVIE ROUND DINING TABLE (IN BACKGROUND), \$1,499

Stockholm dining chairs in oak, \$169 each; **Industrial** matte pendant, \$179.95. On **Elvie** rectangular dining table: **Marble Look** 12-piece dinner set, \$119.95; **Hans** extra large white vessel, \$24.95; **Tumbler** glass set of 18, \$39.95; **Simplicity** 56-piece cutlery set, \$229.95; **Belford** beaten copper small tray, \$18.95. On **Elvie** round dining table: **Finley** cement pots – small, \$11.95, medium, \$16.95.



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ABOVE: AUSTRALIAN-MADE JASPER QUEEN BED, \$1,599; ZANDER TALLBOY, \$2,499; ZANDER ROUND BEDSIDE TABLE, \$799

Harvest rug in black (160x230cm), \$399; Media table lamp, \$229.95; Terrance large clear copper teardrop vase, \$14.95; Matte bowl in black, \$89.95. Bedding: Sienna queen sheet set in white*, \$209.95; Ndebele queen quilt cover set**, \$179.95; Kew cushion in indigo, \$39.95.

LEFT: AUSTRALIAN-MADE KIDS SINGLE TEE PEE BED, \$1,699

Single Bed Trundle (optional extra), \$549; Copper round table, \$299.95; Tate pendants in mint, \$129 each; Stepping stone rug in ivory (160x230cm), \$699. Bedding: Mclean single sheet set*, \$35; Billie kids' single quilt cover set**, \$79.95; Coyuchi cosy cotton throw in graphite, \$269.95.

OPPOSITE PAGE: AUSTRALIAN-MADE OSLO KING BED, \$3,499; POD I-DRAWER BEDSIDE TABLES, \$999 EACH

Vessel pendant lights in brass – small, \$119.95, large, \$129.95; Geometrics rug in silver (160x230cm), \$799. On bedside tables: Hans small white vessel, \$12.95. Hans small aqua vessel, \$12.95. Hans medium grey vessel, \$16.95; Concept grey lamp, \$69. Bedding: lifeSTYLE @ Domayne king bed sheet set*, \$60; Radical geo king quilt cover set**, \$429; Aura king diamond coverlet in charcoal & mint, \$299; Diamond quilted cushion grey/copper, \$39.95; Button Back cushion in moss green, \$59.95.

Mattresses, trundle bed, bed linen and accessories shown are optional extras.



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FUTURE SHOCK

Iris van Herpen's otherworldly 3D-printed fashions (pictured, see story overleaf); a glimpse inside Italian design duo Formafantasma's Amsterdam studio; celebrating Indigenous art; and the exquisite world of couture legend Hubert de Givenchy.

*Fashion, art
and science collide in
the atelier of Dutch
couturier Iris van
Herpen, creating
frontier-pushing
garments fit for an
alien queen, writes
Alice Cavanagh.*



*Iris van Herpen's A/W 2015
ready-to-wear collection, Hacking
Infinity, included garments made
in bioleather and 3D-printed wool.
EAR LEFT: the 2010 Synesthesia
collection was inspired
by sensory perception.*



*Out
of this*
W **rld**



IT'S LATE EVENING IN AMSTERDAM, the high summer sun is still up, and Dutch couturier Iris van Herpen is preparing herself something to eat in her studio. Her long workday isn't over yet but it's the evenings van Herpen likes best anyway. "It's much more peaceful, the atelier empties out and I have space to think," she says happily over the phone.

This might well be van Herpen's magic hour, given that inspired ideas are her calling card. While her contemporaries contemplate sell-through and archival references, she's busy schooling up on nanorobotics, new possibilities in 3D printing — she was the first fashion designer to fully implement this technique — and bio-fabricated leathers grown from cow cells.

Although her eponymous label is couture-accredited by the Chambre Syndicale de la Haute Couture in Paris, her atelier is also a laboratory in which she experiments with materials and techniques, often by way of collaboration with architects, artists, engineers and scientists. "I think I would get stuck if I only thought about fashion — I need to dive into other worlds," she says passionately, referring to her ongoing work with the likes of Canadian architect Philip Beesley and French choreographer Benjamin Millepied.

Otherworldliness is the aesthetic that has largely defined van Herpen's work to date. In *Hacking Infinity*, her autumn/winter 2015 ready-to-wear collection, the designer explored new terrain by applying the notion of terraformation (modifying biospheres to resemble Earth) to create cutting-edge fabrics. She fashioned light-interactive materials that respond to movement — a sheen resembling iridescent liquid mercury — into sculptural jackets and shift dresses that skim the silhouette. Elsewhere, black dresses and a motorcycle jacket are made from leather and 3D handwoven wool, a result of her work with Polish textile designer Aleksandra Gaca, and other dresses — perhaps 'structures' is a better term — are fabricated from 3D black geometric plastic flowers. Sitting down isn't an option in these, and yet as unorthodox as many of her creations are, each is arrestingly beautiful.

"The idea for a collection always comes from concept," van Herpen explains. "Sometimes that comes from practice and then »

*Van Herpen, RIGHT, "dives into other worlds" when designing her collections, resulting in, FROM TOP, LEFT, silicone fabric with feathery spines for 2013's *Wilderness Embodied* haute couture collection; a 3D-printed dress of crystalline spikes for the *Hacking Infinity* collection; and a boney-coloured polymer that hardened into semi-translucent lace for the 2012 *Hybrid Holism* haute couture collection.*



IN PROFILE

« the experiment itself creates the concept.” While headlines about her have become synonymous with wearable technology, she insists that this method is more of a means to an end. “The technology or technique is never the starting point for me; it is the tool. In my head there is no difference between making something by hand or with a 3D printer; it’s just part of my daily business.”

Van Herpen grew up on a farm in a remote part of the Dutch countryside. As a child she zealously studied ballet and was drawn to the arts much more than any kind of technology. (There were no TVs or computers in her family home). After graduating from Artez, Arnhem’s prestigious art institute, the young designer took on an internship with Alexander McQueen in London, and it was here that things began to click into place. On the surface, van Herpen shares some of the late Brit’s visionary artistic sensibility — the futuristic themes, an obsession with form — but the lasting influence

“I really like going into the smallest details; I’m obsessed... It has to be perfect”



CLOCKWISE, FROM TOP:
Radiation Invasion, van Herpen’s 2009 haute couture collection, embodied the flow of digital information; raw, shimmering gauze and ethereal translucent spikes from Hacking Infinity; dresses from Magnetic Motion, her S/S 2015 ready-to-wear collection, were covered in crystalline formations resembling ice sculptures.



she took from her time there was a meticulous concern for craftsmanship, which became the foundation of her own line when she launched her first haute couture collection in 2007, followed eventually by a ready-to-wear line in 2013.

“Ready-to-wear is a strange world in the sense that it doesn’t feel modern — all that mass production and waste; the whole speed of the cycle has become ridiculous,” explains van Herpen, who develops and presents the two lines side-by-side. “When I focus on new techniques, it’s not just about modernising a look but also modernising production elements and making ready-to-wear more sustainable.”

While van Herpen’s audacious originality has made couture clients out of such style mavericks as Daphne Guinness and Lady Gaga, it’s worth noting that her infinitely more wearable ready-to-wear designs — which now make up 60 percent of her business — are no less original or considered.

“I really like going into the smallest details; I’m obsessed, difficult,” the designer says. “It has to be perfect.” As she continues to pursue the endless possibilities of science, van Herpen finds herself trying to preserve the kind of perfect imperfections that cannot be reproduced. “When you go too far [trying to control things] it becomes dead and that is what is so challenging about new technology: you have to make it human. It will never be beautiful without that human element.” *VL*

Visit irisvanherpen.com. The High Museum of Art, Atlanta will debut Iris van Herpen: Transforming Fashion, the first major US exhibition of her work, 7 November 2015 – 15 May 2016, before it goes on tour; high.org.





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IN PROFILE

FORCES OF NATURE

Cow bladders, fish skin and melted, woven volcanic rock: just some of the disparate materials filtered through the creative prism of Amsterdam-based Italian design duo, Studio Formafantasma.

*By Francesca Davoli
& Bonnie Vaughan*





When your living space is also your workshop, certain design priorities demand to be met. In the case of Simone Farresin and Andrea Trimarchi — the duo behind Studio Formafantasma — it's clear as soon as you walk into their 140-square-metre Amsterdam home studio what matters most to them, and it's streaming through the massive windows and skylights.

"Our working space is constantly flooded by a uniform natural light falling from above," says Farresin, "which is just perfect to create shades of colour and to work. And it's the same even on gloomy days, which are quite common here!"

Born in Italy and based in the Netherlands for eight years, Farresin and Trimarchi are renowned for their contextual approach to design: experimenting with such unusual materials as charcoal, fish skin and cow bladders to create

exquisite, sustainable objects. Farresin has described their method as "organic, like a plant. You always have a seed, which is the idea; it then starts to grow and opens up in different ways." It's no wonder natural light is at the core of their creative process.

Each Formafantasma project evolves from a humble genesis into an eloquent exploration of historic, environmental and cultural context. *Autarchy* (2010) examined themes of rural poverty, biodegradability and community with a collection of tools and vessels made of flour, grain and agricultural waste. *Botanica* (2011) proposed a sustainable alternative to oil-based mass production by reinterpreting technology of centuries past, creating natural plant- or animal-based polymers. Last year's *De Natura Fossilium* elevated the trinket status of volcanic rock found at Mount Etna and Stromboli, which Farresin and Trimarchi melted and blew to create glass, weave into textiles and carve into linear shapes. For the pair, no material is too raw, too primitive or too seemingly obsolete for their forensic examination and creative experimentation.

"We see design as a discipline that is meant to question and envision social, cultural and even political changes," they say, explaining their methodology. "Our projects always start from our own personal fascinations. The translation of this intuition into our designs sees the transformation of intimate ideas into more sharable concepts."

Since graduating from the Design Academy in Eindhoven in 2009, Farresin and Trimarchi have shot into the design stratosphere, with exhibitions in such prestigious venues as Spazio Rossana Orlandi, Vitra Design Museum and the Milan Triennale, and acquisitions by MoMA and The Metropolitan Museum of Art in New York; the Art Institute of Chicago; and London's Victoria and Albert Museum. Last year, in their new hometown, they were honoured with a retrospective of their work at the Stedelijk Museum 's-Hertogenbosch. More recently, the duo collaborated on two projects for Milan Design Week 2015: *Arts & Crafts & Design: Time According to ECAL & Swiss Craftsmen*, in which they mentored a group of students from the Swiss design school ECAL; and *Fuka*, a multisensory exhibition exploring air as a design mechanism for Japanese air-conditioning brand Daikin.

Formafantasma's new collection, *Delta* — set to premier in September at the Italian Cultural Institute in Paris — is a series of lamps, tables, mirrors and small objects inspired by artefacts of Ancient Rome. "Ceramic, bronze, travertine and marble seem to be the only materials that have survived, so we decided to base the collection on those," Farresin says. "It is a paean to a city's heritage." He adds that the lights will dominate the collection. "Rome is permeated by a very specific light, which is reflected by the stone of its buildings." If the results are as exquisite as the bell lights they created for Fendi in their *Craftica* collection, using discarded leather and mouth-blown glass, the future for Formafantasma looks very bright indeed. *VL*

Formafantasma will be speaking at Parallels: Journey Into Contemporary Making, National Gallery of Victoria, 17–18 September; ngo.vic.gov.au/event_series/parallels.

IN PROFILE

Farresin and Trimarchi in the workshop with their assistants, Francesco and Sara, sorting through samples from the Botanica collection. The designers set up their studio in a separate space below the upstairs living areas "to avoid being constantly surrounded by what we do", Farresin says. They built the swing themselves, he adds: "Sometimes we love to use it!" OPPOSITE PAGE: in the workshop entrance, a vessel from the Botanica collection sits atop a stool. Inspirational images for Delta, Formafantasma's upcoming collection, are pinned to the wall.



IN PROFILE

In the living room, a Piet Hein Eek Fair Trade basket rests on a vintage Nordic dining table with chairs. The custom-built shelves contain objects collected during the designers' various travels; the image on the top shelf is from the Charcoal collection.



ABOVE: the studio's 1982 Mercedes 300TD.



CLOCKWISE, FROM BELOW: In the bedroom, the mobair blanket is by A Vida Portuguesa, the bedside table is custom-built and the lamp is vintage; vessels from the Autarchy collection; a vintage Antwerp lamp is affixed to the woodbeam; lava samples from the De Natura Fossilum collection.





Detail from the bedroom.



A drawing from the Charcoal collection rests on a shelf behind samples inside a glass dome.



An array of drawings, documents and samples from the studio's collections decorate the archive shelves in the workshop. Trimarchi and Farresin designed all the workshop tables — including this one, which displays two Autarchy vessels — based on designs from Enzo Mari's Autoprogettazione, the classic 1974 manual for basic, easy-to-assemble wooden furniture.



Trimarchi and Farresin in the light-filled workshop.



On a stairway landing leading to the second floor animal masks from Hay hang on the wall; the white 'Elmetto' lamp by Martinelli Luce complements a Renaissance painting on the shelf.



The rugged woodbeams, part of the structure's original design, reminded the designers of their previous studio in Eindhoven. "This idea of continuity gives us a very soothing feeling," Farresin says. Objects above the vintage Swedish sofa include a Sicilian rural ceramic water container and a South African basket.





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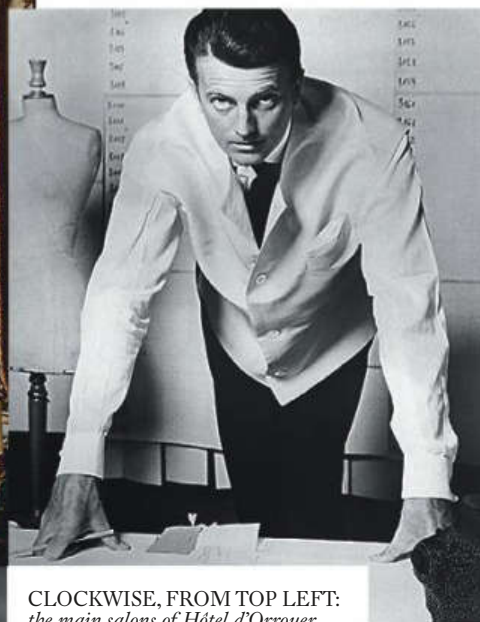
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ICONIC STYLE

THE LAST GRAND SEIGNEUR

Hubert de Givenchy is more than a master of haute couture; his magnificent homes are testament to his exquisite taste in interior design. *By Jason Mowen*



CLOCKWISE, FROM TOP LEFT: the main salons of Hôtel d'Orrouer features boisserie panels by renowned 18th-century carver Nicolas Pineau; the designer in his atelier in 1960; Audrey Hepburn poses in Givenchy in 1963; a Louis XIV gilt-bronze mirror in Hôtel d'Orrouer's green salon; the home's symmetrical design continues in the garden. OPPOSITE PAGE: Louis XV marble-and-gilt-bronze vases flank Givenchy's writing desk in the Hôtel d'Orrouer's winter salon.



There is great style and then, on an almost celestial level, there is the style of Hubert de Givenchy, the famous French couturier whose designs — and the women who wore them — came to define the 1960s as an era of great elegance. Jacqueline Kennedy, Wallis Simpson, Princess Grace of Monaco and most notably Audrey Hepburn counted Givenchy as their couturier of choice.

But Monsieur Givenchy has long had a second, lesser-known (though equally remarkable) design talent, a glimpse of which not only provides great insight into his personal taste but also a benchmark of chic — and that was for the allied arts of architecture, garden design and interior decoration.

"I adore houses," the couturier told an interviewer in 1995. "There is a great similarity between designing a garment and decorating a house, especially in the elaboration of subtle details, which reveal themselves little by little rather than immediately."

Subtle, carefully thought-out detail has certainly been core to Givenchy's design and life philosophy. Born in Beauvais, in the north of France, in 1927, he was fortunate enough to be part of an aristocratic family. His late grandfather, Jules Badin, had been director of the Beauvais and Gobelins tapestry works, and it is his textile collection that Givenchy credits as having ignited his passion for fabric and setting him on his path to Paris and the world of fashion. »



ICONIC STYLE

« After apprenticing for Jacques Fath, regarded as one of the most influential post-World War II couturiers, Givenchy worked for Robert Piguet, Lucien Lelong and Italian avant-gardist Elsa Schiaparelli before establishing his own *maison* in 1952. Revered Spanish designer Cristóbal Balenciaga became a great mentor, but it was Audrey Hepburn, wearing his designs in films such as *Sabrina* and *Breakfast at Tiffany's*, who truly established Givenchy's name — and in doing so became one of his dearest friends. Years later, following her 1993 death, the couturier confessed, “In every collection, a part of my heart, my pencil, my design goes to Audrey.”

Givenchy's private world is a clear extension of his talent as a designer, a fact perhaps best reflected in Hôtel d'Orrouer, his 18th-century townhouse in Paris's 7th arrondissement. Inspired by the apartment of Misia Sert — a celebrated pianist, arts patron and one of Coco Chanel's greatest friends — Hôtel d'Orrouer is French taste at its best. Its jewel-box interior of fine period furniture, gilt-bronze *objets* and swathes of green silk has been described as one of the greatest decorative ensembles of the 20th century.

Le Jonchet, Givenchy's country estate in the Loire, on the other hand, displays his mastery of the French *art de vivre*. Once home to the Duchesse de Tourzel (governess to Marie Antoinette's children at the time of the French Revolution), the estate dates back to the 16th century — and so the designer has nurtured it carefully since acquiring it in 1975. Particular attention has been paid to the grounds, where 36,000 tiny boxwoods are planted in one section

alone. The house is no less impressive: warm, highly personal and home to a magnificent collection of furniture and sculpture.

Le Clos Fiorentina in Cap-Ferrat — a former home of writer and tastemaker Rory Cameron and one of the Riviera's oldest houses — had fallen into a state of disrepair when Givenchy acquired it in the 1980s. Always the classicist, he restored Le Clos in the Mediterranean tradition, determined to maintain its exceptional character. As a result, the interior is a wonderful balance of casual and elegant its ‘white ground’ of linen slipcovers, canvas curtains and natural woven rugs providing a subdued foil for his fine regional furniture and *objets d'art*.

Until his retirement in 1995, staff at Givenchy's atelier would refer to the couturier simply as ‘Monsieur’ — a title reserved, until the 18th century, for the younger brother of the king and heir to the French throne. In many ways, Givenchy is an 18th-century man, embodying not just the aesthetic but also the splendour of the French court. “You must, if it's possible, be born with a kind of elegance,” he told an interviewer in 2010. As his homes attest, Givenchy's own innate elegance was of regal proportions. *VL*

CLOCKWISE, FROM LEFT: Givenchy and Hepburn in Paris in 1982; the couturier's bedroom is typical of Le Clos Fiorentina's crisp decor; garden designer and friend Bunny Mellon helped plan Le Jonchet's boxwood parterre; Le Clos Fiorentina's book-lined stair landing.



PHOTOGRAPHS: PASCAL CHEVALLIER, CLAIRE DE VIRIEU, GAMMA-RAPHO/GETTY IMAGES



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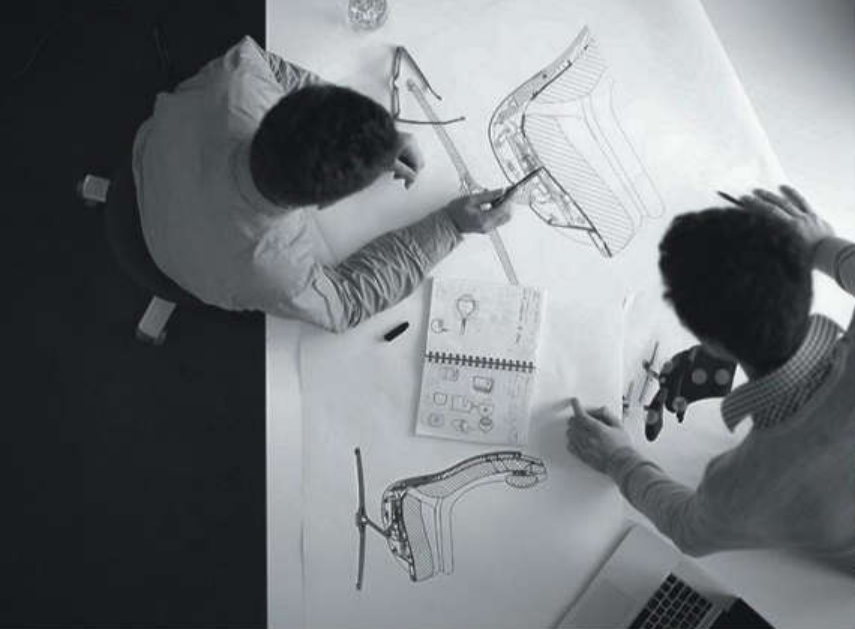


PARISI

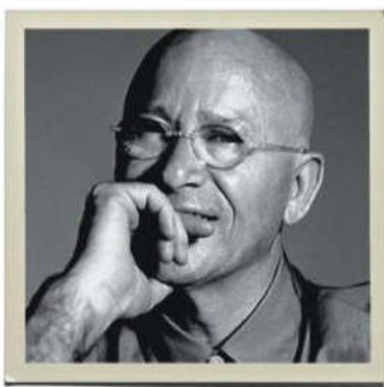


Jazz console by Art Ceram. Made in Italy.

parisi.com.au



CLOCKWISE, FROM RIGHT: Pasquale Natuzzi; his 'Re-Vive' recliner took two years to develop with Formway Design; the 'Marlene' armchair is a collaboration with Paola Navone; the Puglia region, where Natuzzi grew up, continues to inspire him.



THE MAESTRO

A chat to Pasquale Natuzzi at Milan Design Week sheds light on his design principles, inspirations and unwavering work ethic, reports *Neale Whitaker*.

An interview with Pasquale Natuzzi was never going to be conventional. The founder, chairman, CEO and chief stylist of the Natuzzi Group might be in his eighth decade but when it comes to stamina, he'd give someone half his age a run for their money.

Mr Natuzzi chooses to work 12-hour days and freely admits that his passion for the Italian furniture brand he founded in 1959 at the age of 19 increases with age rather than diminishing. In an interview with Italian writer Vito Fatiguso he said, "Ever since I was a boy I have always searched for beauty. You might say I'm passionate about aesthetics. Everything from matching colours to elegance in form and the harmony of geometric shapes. I love living in a comfortable home because it's a place that brings together both friends and family. What's my obsession? Creating comfortable living rooms where our customers can be happy and enjoy the pleasure of living."

A leisurely chat over lunch or coffee is not Mr Natuzzi's style. Instead, when we met at the legendary designer's state-of-the-art showroom at Salone del Mobile during Milan Design Week, he opted to walk me through every new product in the company's range. Mr Natuzzi wanted me to touch, feel and breathe the brand as he does, to see it through his eyes and even to recline when required. And as we walked, we talked...

NEALE WHITAKER: *Natuzzi is known as an iconically Italian design company. Where are you based?*

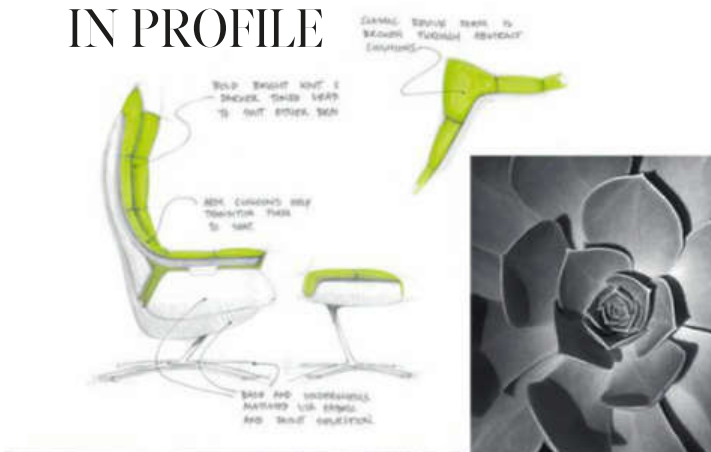
PASQUALE NATUZZI: Our headquarters, design centre and manufacturing plant are based in Puglia, [which has been] classified as one of the most beautiful regions in the world. We are surrounded by water and the olive tree is the symbol of the region. It is where we are inspired to design everything that you see here.

NW: *What are some of the design cues used in creating a new collection?*

PN: The journey of our brand is to create harmony between every single product in the range. This reflects the way so many people live now. Open-plan living has changed everything. Once upon a time you could have a different style in your dining room to your living room and your bedroom because they were all separate. That's no longer the case. We tend to live in zones that require a harmony between them.

NW: *I understand that word 'harmony' is very important to Natuzzi. Is that correct?* »

IN PROFILE



ABOVE: some of the elements that helped inspire the 'Re-Vive' recliner. RIGHT: Natuzzi's Style Centre in Puglia. BELOW: ideas are transformed into reality in the prototypes area.



"The journey of our brand is to create harmony between every single product"



ABOVE: 'Arcisi' Murano vases balance contemporary style with 1000-year-old tradition.

BELOW: the innovative 'Tempo' sofa (centre) includes optional Bluetooth and Wi-Fi.



« PN: To combine style and function in a harmonious way is the journey of Natuzzi. You will see that the finishing of the rugs matches with the colour of the leather and the lacquer of the wall unit. Wherever you look you will see harmony, whether it's an armchair, a sofa, a coffee table or a lamp.

NW: *How closely involved are you personally with the design of every piece that's created?*

PN: One hundred percent!

NW: *So you're still totally involved?*

PN: It's my life. I never work less than 12 hours a day. The company is everything to me. It's an overwhelming passion and a moral value that I share with those who work with me.

NW: *And that's been the case for how many years now?*

PN: Fifty-five years. And the passion becomes more and more intense — it's unbelievable. We establish new dreams and set new goals to achieve. To see the consumer respond to that is very positive and very exciting.

NW: *Talking of the consumer, how have you seen their needs change over the years?*

PN: The way we design and present the product in our stores motivates people to change the furniture in their home, updating the colour or changing the material. All the materials that we use are eco-friendly and we really care about the quality, which in turn reflects quality of life.

NW: *How do you relax?*

PN: The day always starts with an hour's jogging because exercise regenerates the senses. But my favourite exercise time is undoubtedly Saturday when I go mountain biking in the nearby forest. It revives my spirits. It also provides me with the inspiration to create sofas! *VL*

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MEMORABLE
MOMENTS

Life is made up of a series of moments – and the magical ones deserve to be celebrated in style. Here, expert tips on the art of entertaining with Moët & Chandon Grand Vintage, a finely aged Champagne created from a single harvest.



"One of the memorable moments in my life was when I decided to leave London, lured by Sydney's sunny shores and Australian magazines! That was in 1999, which coincides with one of the Moët & Chandon special Grand Vintage years."

NEALE WHITAKER
EDITOR-IN-CHIEF,
VOGUE LIVING

setting the
SCENE

For a glamorous night in, think vintage Champagne and caviar.

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Neale says

AN OCCASION TO REMEMBER

"It's really easy to make an event glamorous by getting the details right – lighting, sounds, stemware. And long after we've forgotten the tastes and flavours, we'll remember the setting and how we felt."

THE FINER DETAILS

To mark life's big (and small) moments, say cheers with a glass of Champagne. And a finely aged vintage, such as Moët & Chandon Grand Vintage 2006, makes it all the more special. For a modern take on luxurious dining, opt for an elegant, streamlined setting to complement the refined flavours of the Champagne.



Sashimi-grade kingfish and vintage Champagne are a match made in foodie heaven.



choosing the MENU

"One of the years featured in the Moët & Chandon Grand Vintage Collection is 2000, which makes me think of my most memorable New Year's Eve party. It was with friends and family in a fabulous house on the beach at Byron Bay – there was Champagne aplenty!"

KERRIE MCCALLUM
EDITOR-IN-CHIEF, *DELICIOUS*.

Kerrie says

RISKY BUSINESS

"Be bold and confident when entertaining – take risks with the decor and food. Try new things and make sure you invite friends who like to do the same!"

EXPECT THE UNEXPECTED

The secret to hosting a gathering that will have everyone talking is to do the unexpected. Instead of hosting a dinner party, invite friends over for a grand time – a vintage Champagne tasting party. Try serving two Moët & Chandon Grand Vintages – such as the current Grand Vintage 2006 and the Grand Vintage Collection 1999 – with a selection of dishes that showcase each Champagne's character.



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in good taste

Most Champagnes are non-vintage, a blend of wines from different harvests, so they have a consistent taste every year. For a Champagne that will **linger long** in your guests's memories, opt for **Moët & Chandon Grand Vintage**, which showcases the flair and skill of the **cellar master**. Superb flavours, elegant colour and **a greater cellar age** make Moët & Chandon Grand Vintage Champagne **highly prized**.

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GREAT DANE

MODERN STORIES

Drawn from communities across Australia, this festival of contemporary Indigenous art will challenge preconceptions, writes *Annemarie Kiely*.

IF EVER A FESTIVAL was primed to change the perception that Indigenous art is bound by borders and masked by dots, it is Tarnanthi: the inaugural Festival of Contemporary Aboriginal and Torres Strait Islander Art. Meaning to 'come forth, or to appear' in the language of the traditional owners of the Adelaide Plains, 'tarnanthi' captures the festival's agenda of shedding light on a complex living culture.

At the epicentre of what could create a seismic shift in the nation's collective understanding of Indigenous art is the Art Gallery of South Australia (AGSA), which has partnered with almost 30 institutions

to feature more than 300 artists in the most ambitious exhibition of Aboriginal and Torres Strait Islander artworks in the gallery's 134-year history. Rippling from this culture-quake of new commissions are satellite exhibitions, public programs, community events and an art fair with 40 centres selling direct to the public.

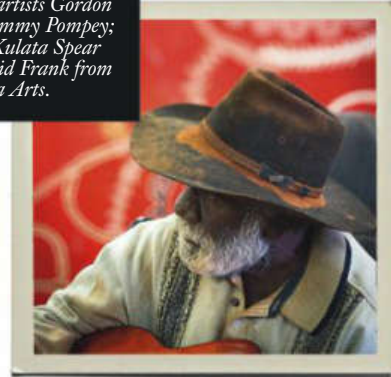
According to the festival's artistic director, Nici Cumpston, Tarnanthi will 'culture bomb' Adelaide and beyond with its breathtaking diversity, dynamism and dichotomy. (The art transcends ethnographic category but remains rooted in a millennia of cultural practice). Cumpston, the first Aboriginal curator appointed to the AGSA, has criss-crossed the country — from remote communities to urban studios to collectors' inner sanctums — in search of the extraordinary, the significant and the unique. "No art form is off-limits," says the former educator and practising artist, whose own work is held in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Parliament House Art Collection in Canberra. "What's really exciting is that most of the works will be shown for the very first time."

Cumpston admits that taking the creative pulse of Indigenous culture has its challenges. "You just have to work with it," she says, as she guides a small media contingent through four of the festival's participating art centres in the Anangu Pitjantjatjara Yankunytjatjara lands in the far north-west of South Australia. "But I'm just so pleased that the artists are doing what they're doing because it's a way for broader Australian communities to get a sense of the complexity of culture and the connection that people have with the country: to learn the stories that would not be heard without these works of art — and these are stories that are essential. This is the humanity that binds us all." *VL*

Tarnanthi runs 8–18 October, at the Art Gallery of South Australia and other Adelaide venues. For details, visit tarnanthi.com.au.



CLOCKWISE, FROM LEFT: artwork by Pepai Carroll from Ernabella Arts; detail of woodblock print by Nellie Coultbhard from Iwantja Arts; artists Gordon Inkatji and Jimmy Pompey; detail of the Kulata Spear Project by David Frank from Iwantja Arts.



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DESIGN NEWS

EMIRATES SHINES

The first Dubai Design Week runs 26–31 October. In addition to local work, it features talent from partner cities, such as Melbourne's Christopher Boots (whose 'Asterix' light is pictured, left); dubaidesignweek.ae.



CLEARLY BEAUTIFUL

Les Elixirs, a collection of glass vases (two pictured, right), is new work by French designer Margaux Keller. Hand-blown in the Veneto region of Italy, they will be at Maison & Objet Paris, 4–8 September; margauxkeller.com.



Heavenly glow

WE LOVE THIS 'CLOUD SHADE' CHANDELIER FROM OCHRE, A BRITISH DESIGN STUDIO WHOSE FURNITURE AND LIGHTING IS SYNONYMOUS WITH AN AESTHETIC OF 'DISCREET GLAMOUR'. NEW DESIGNS BY OCHRE WILL BE AT DECOREX, LONDON, 20–23 SEPTEMBER; ochre.net.



Colours of Africa ↑

Patterns and textures inspired by the geography and culture of Africa feature in David Adjaye's debut collection of nine fabrics for Knoll Textiles. The British architect hopes its diversity will help "dispel stereotypical images" of Africa; knoll.com.



PLASTIC FANTASTIC →

New at Myer is Marc Newson's Unbreakable Drinkware collection (right), whose curved shape, weighted base, clarity and polish has won several major design awards. Clearly not your average plastic glassware! myer.com.au.

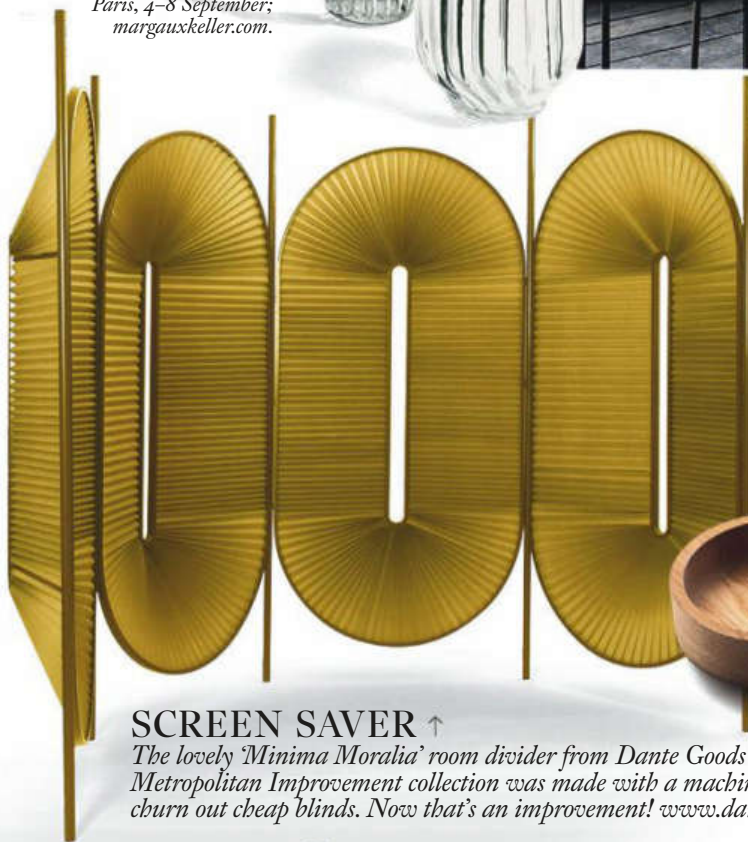


World tour

Stop over at events in London, Paris and Dubai, sample African diversity then head home to Australia.

SCREEN SAVER ↑

The lovely 'Minima Moralia' room divider from Dante Goods and Bads' Metropolitan Improvement collection was made with a machine used to churn out cheap blinds. Now that's an improvement! www.dante.lu.



CHE BELLA! →

Alessi is unveiling sleek stainless steel cutlery (right) by French designer Inga Sempé at Maison & Objet Paris. Its named Collo-Alto, or 'turtle-neck', due to its long, narrow neck. Also new are the 'Pulcina' espresso maker by Michele De Lucchi and Cha milk jug and sugar bowl by Naoto Fukasawa; alessi.com.



VIKINGS IN LONDON

London-based Norwegian designer Kim Thomé (right) has collaborated with Swarovski on an 18-metre crystal sculpture for London Design Festival. 'Zotem' will be unveiled on 15 September at the Victoria & Albert Museum. Meanwhile, 100% Norway will showcase 33 of Thomé's design contemporaries, including Oslo-based duo Gridy (whose 'Pan' dish is pictured, above). 19–27 September; londondesignfestival.com.



BY NAELE WHITTAKER, EDITED BY KIEREN CHARTERS. PHOTOGRAPHER: MARK COCKSHED (PORTRAIT)

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ART & DESIGN

Eva Dijkstra and Michael Lugmayr, Toko GRAPHIC DESIGNERS

"Our chair will be transformed into a children's toy, channelling our chosen charity, We're Better Than This, a non-political movement for ordinary Australians to do something about the cruelty of keeping children in detention camps."



Shilo Engelbrecht TEXTILE ARTIST

"My arts practice involves large-scale oil paintings, which I digitally print onto linen for interiors applications. There is a lot of freedom in textiles and I'm inspired to extend my process and experiment with the surface of the 'Series 7' chair."



Mary Lou Ryan and Deborah Sams, Bassike FASHION DESIGNERS

"Leather has been a staple for Bassike's collections over the past seven years. So we have used that medium, along with Bassike's DNA of raw edges and stitch details, to re-create the 'Series 7' chair."



The hot seats

Local creatives take on another Danish design icon for Chairity's second outing.

TWENTY ARNE JACOBSEN for Fritz Hansen 'Series 7' chairs will be made over and auctioned off in November in the return of Cult's charity event. But how to approach such a daunting task, especially during the chair's 60th anniversary? Here, some of the creatives share their plans...

Fiona Lynch INTERIOR DESIGNER

"Designed in 1955 by Arne Jacobsen, the 'Series 7' is a wonderful chair. Artist Marcel Duchamp's 'everyday objects' is a theme we are exploring alongside the importance of protecting original design and stamping out the word 'replica'."



Henry Wilson INDUSTRIAL DESIGNER

"I'm going to treat re-imagining the chair with a light touch. My goal is to retain the functionality while giving the viewer a new side of the classic to consider."

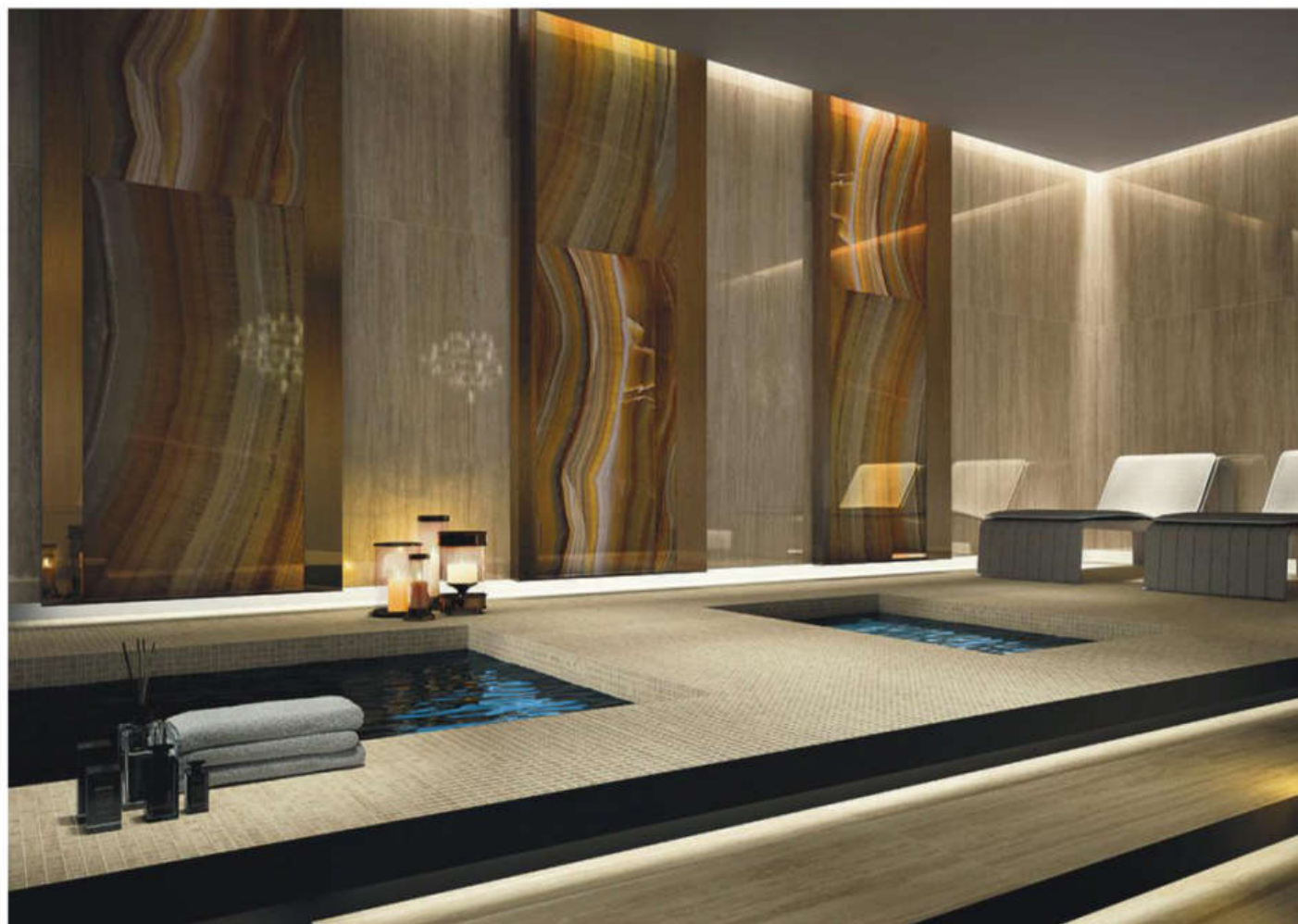


THE COMPLETED CHAIRS WILL BE EXHIBITED IN SYDNEY (5-7 NOVEMBER), MELBOURNE (12-14 NOVEMBER) AND BRISBANE (19-21 NOVEMBER). PUBLIC BIDDING ON THE CHAIRS WILL BE OPEN 5-23 NOVEMBER. FOR MORE INFORMATION, VISIT CULTDESIGN.COM.AU.

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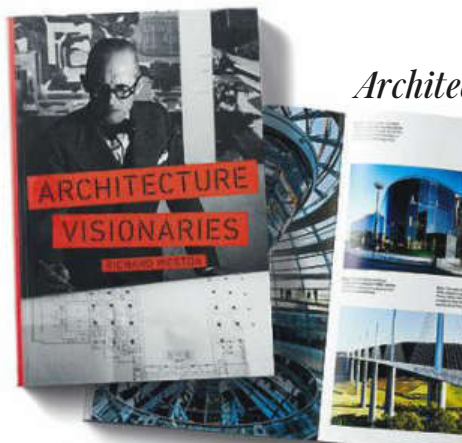
BOOKS



White Rooms

by KAREN McCARTNEY /
DAVID HARRISON (Lantern, \$60)

Top-selling architecture and design author McCartney casts her keen eye on the infinite possibilities for using whites of all shades in the home — whether through light touches, sweeping backdrops or bold focal points. With elegant photography by *Vogue Living* contributor Richard Powers (including this image), the book also presents a practical 'how-to' guide.



Architecture Visionaries

by RICHARD WESTON
(Laurence King, \$55)

Frank Gehry, Jørn Utzon and Norman Foster are among the 75 modern masters profiled by Weston, a professor of architecture at Cardiff University in Wales. With the architects arranged in chronological order by birthdate and career highlights thoughtfully presented in timelines, it's an accessible and useful guide to many of the buildings that helped shape the modern age.



GIORGIO ARMANI

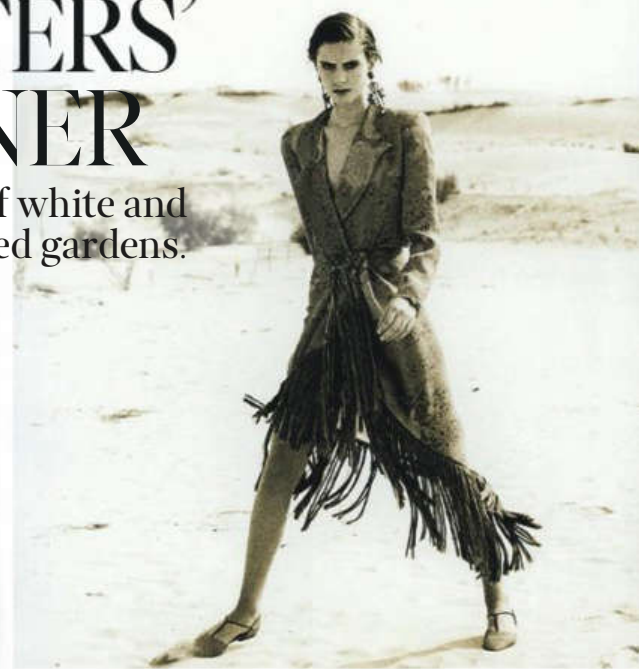
(Rizzoli, \$275)

Created to correspond with the 40th anniversary of the iconic Italian fashion house, this lavish celebration of the life and work of Giorgio Armani includes personal texts from the designer himself and era-defining photography by the likes of Herb Ritts, Mario Testino and Jacques Olivier (who took the photo below).



WRITERS' CORNER

A fashion empire turns 40, the wonders of white and the story behind one of Sydney's best-loved gardens.



ARTISTS LIVING WITH ART

by STACEY GOERGEN /
AMANDA BENCHLEY

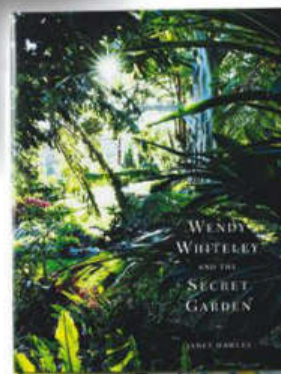
(Abrams, \$75) Ever wondered what kind of artwork adorns the homes of Cindy Sherman (pictured) or Chuck Close? This intimate glimpse into the lives of 20 leading contemporary artists reveals how their personal aesthetic reflects their creative vision.



Digital Handmade

by LUCY JOHNSTON
(Thames & Hudson, \$60)

London-based author Johnston examines a thoroughly modern trend, chronicling 80 pioneering international artists who use technology to create their designs. "The term 'digital handmade' might appear a strange pairing of words," she writes, "but these two contrasting approaches are combining to spark a renaissance



Wendy Whiteley and the Secret Garden

by JANET HAWLEY
(Lantern, \$80)

This is a touching portrait of the woman behind the much-loved public garden in Sydney's Lavender Bay. Following the death of her husband, artist Brett Whiteley, and daughter Arkie, Wendy Whiteley channelled her grief into the once-derelict land near her home, ultimately turning it into an enchanting green oasis.





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VOGUE

IN STORE & DECOR

Style that suits

With a sparkling new showroom in New York City, designer Patrick Johnson is introducing the world to the sophisticated simplicity of Australian tailoring.

By Tiffany Bakker Photography by Adrian Meško



IN PROFILE

CLOCKWISE, FROM BELOW: Patrick Johnson in SoHo, the site of his new P. Johnson Tailors; the appointment-only store is distinctive for its crisp, white interior and display of Australian contemporary art; photographs by Josh Robenstone are particularly eye-catching.



PEOPLE ARE COMING BACK TO TAILORING in a big way,” says Patrick Johnson, surveying his newly minted showroom in New York’s fashionable SoHo district. “We’re about working with our customers’ lifestyles — what it is and what it’s going to be. We make clothing for men who need to wear suits. Recently, there’s been this very peacocking, over-the-top kind of thing in suits. It’s a very un-Australian way of wearing clothes. We don’t do that.”

Indeed, his P. Johnson label, with stores in Sydney and Melbourne, is renowned in Australia for its soft, lightweight suits. Johnson, however, was keen to get himself out of his comfort zone, and he felt that New York was the place to do it.

“I think you can start to believe your own bullshit after a while,” the charismatic Johnson says, grinning. “It’s pretty comfortable for us in Australia; the business is established there, we have a great clientele and we’re pushing forward, and it’s good. But as Australians we need to get out there, push ourselves overseas and have confidence in it.”

Johnson’s wife, Tamsin — an interior designer — created the look of the New York store; she wanted to keep the palette even more natural and fresh than the label’s Australian showrooms. “We wanted

a space that was very easy for people to come and relax in,” she explains. “We wanted to make it more of a living-room situation.” Johnson adds that his US clients love the freshness: “Americans tend to over-decorate things,” he proclaims.

The store also showcases a fine array of Australian contemporary art. A large photographic print on the wall was a moving gift from the acclaimed Bill Henson (“I have a crush on that man,” Johnson says with a laugh). Also on display are works by Melbourne photographer Josh Robenstone as well as side tables designed by another Australian artist, Jonathan Zawada.

Johnson credits his always-dapper stepfather for sparking his interest in tailoring when he was just a boy. “He’s a very elegantly dressed guy — one of my favourite-dressed men,” says Johnson. “He would go to England twice a year to get his suits made on Savile Row. He would ride his horse in a three-piece suit.”

Johnson, however, could very nearly have travelled down another road. He studied agriculture and science at university, and planned to become a winemaker. Instead, his brother urged him to follow his passion for tailoring, which took him to renowned fashion school »



"As Australians we need to get out there, push ourselves overseas and have confidence in it"



Johnson's interior designer wife Tamsin, BOTTOM LEFT, created the look of the SoHo store, and custom-designed its travertine tables (shown on the previous page paired with a locally produced sofa). BOTTOM RIGHT: the marble side table is by Jonathan Zarwada.



IN PROFILE



CLOCKWISE, FROM RIGHT: the store's black-glass-and-perspex wall light is a mid-century Italian piece found at Los Angeles antiques store JF Chen; custom brass bracelets, designed by Johnson with an orthopaedic surgeon client, are held in place by screws; the Johnsons plan to base themselves in New York for two years before returning to Sydney.



« Central Saint Martin's in London, and then onto a job honing his skills with London tailor Robert Emmett. "I worked with him, learnt from him and travelled with him for seven years," Johnson recalls. "And I'm very lucky to have that."

After returning to Australia, Johnson started his label "out of the boot of a car" in 2008, driving between Sydney, Melbourne and Adelaide to show off his wares. Though he admired the work of Savile Row tailors and the suit designs of Giorgio Armani, he felt that Australian men needed something different.

"Coming from Australia and coming into tailoring, it's been a really great thing for us, because we look at clothing really casually the whole time," he states. "Aussies are just thinking, 'Okay, how can I wear this in about 50 different situations, because I don't want to have to get changed for this and that.'"

Recently, Johnson was awarded the 2015 Woolmark Prize for Menswear. Even though he likes to play down the achievement, it's an award that has had significant meaning for the boy who was raised on a South Australian sheep property.

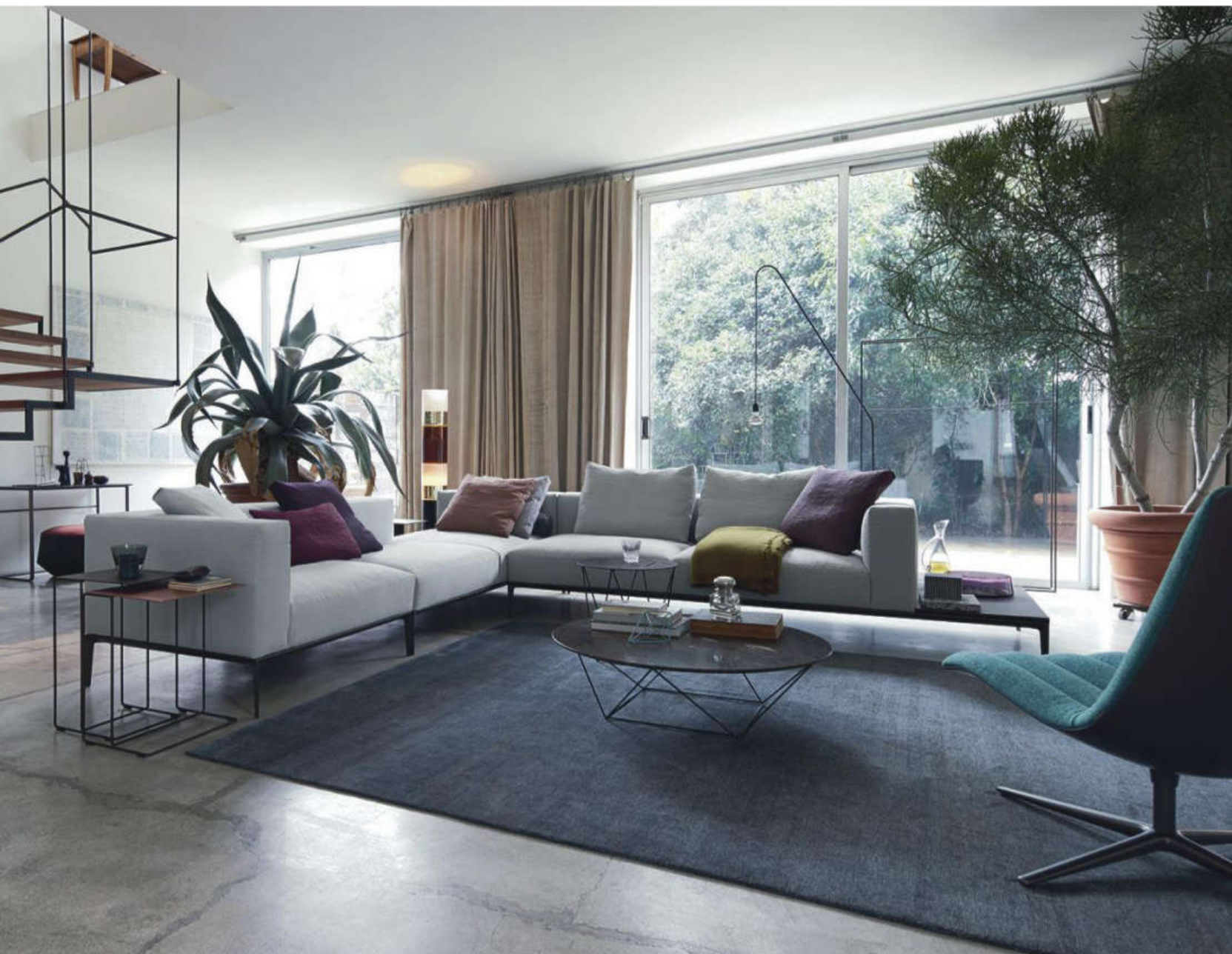
"My family has been involved in wool forever," he says. "I grew up around wool so it was a big thing for me, and I use it every single day in my business. I do feel proud of it."

As for the future, Johnson says he hasn't looked too far ahead. "Right now, it's very much about establishing ourselves in America. I don't like to plan more than six months ahead. But," he adds, smiling broadly, "I've got delusions of grandeur here." *VL*

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IN STORE

Every vintage piece at The History has been hand-picked for its representation of a high-design period in a particular European city.



The secret history

Vintage treasures collected from the four corners of the world by the owners of this store mark it out as a must-visit interiors destination, writes *Annemarie Kiely*.

WITH A NAME THAT INSTANTLY CONFERS OLD AGE on its warehouse contents, The History has, since its recent launch, listed in the black books of Melbourne's best designers. It hides in an industrial belt of the city's beachside, behind an innocuous roller door, but the search for this trove of vintage treasures rewards with a rollicking time trip through the farmhouses, fields and backstreets of 20th-century Europe.

There's a little of the Parisian salon, circa 1930s, some mid-century Copenhagen modernism, plenty of Roman relics (the technicolour of which indicates they might date back to the '50s), a smattering of post-modernist Milan, and the palest Provence ceramics, all gathered in familial groupings reminiscent of Giorgio Morandi still lifes.

The collection may appear errant at first glance, but on closer inspection it proves to be the work of an educated eye able to zero in on geo-specific styles unique to certain eras. "We simply set out to gather beautiful things," says Mary Warnest, co-director of The History with her partner, Rex Doesburg. "We love mixing

antiquated beauty with something really modern, but we're typically drawn to those things with a handwriting that is distinctive of a place."

Their search for pieces with unique provenance is explained by past lives working at the 'disposable' end of the furniture industry. Warnest tells of meeting Doesburg at a trade fair in China, which they were attending on behalf of competing companies.

"We had good jobs then," says Doesburg, bemoaning an industry then buried in dross. "But if you said to me, 'You can have your old job back and we'll triple your salary', I'd say, 'No way'. It cannot beat motor-biking through France, wind on the face, senses switched on, and steering into an unexpected little pocket that presents with an unexpected exchange that leads to the fabulous find? Life is now like falling into a novel."

So with the first chapter finished, how will the future unfold? Doesburg responds with Winston Churchill wisdom. "History will be kind to me, for I intend to write it." *VL*

The History, 18-20 George St, Sandringham, Vic; thehistory.com.au.



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IN STORE NEWS

SYDNEY STORE MACLEAY ON MANNING HAS RECEIVED A BRAND NEW SHIPMENT OF FORNASETTI PIECES, INCLUDING THESE CHEEKY WHISKY TUMBLERS, (BELOW) \$100 EACH.



SLICE OF HEAVEN

Zuster design director Wilhelmina McCarroll combined striking geometric shapes with luxurious materials to create the Melbourne brand's glamorous Halo collection. It includes (from left): 'Halo Hexagonal' lamps, from \$280; the 'Tribute' coffee table with quartzite top, \$3500; and the 'Halo Hexagonal' stool, \$720. *Details, last pages.*



RETAIL THERAPY

Sculptural lights, glassware with attitude, a plate inspired by a dress and plenty more covetable items.



SHINING CONTRADICTION

Beijing-based Sara Bernardi's Con-Tradition lanterns for Opinion Ciatti juxtapose traditional Chinese form with contemporary minimalist execution (using steel reinforcing bar). Available from Space Furniture, from \$535, the lights can be finished in black, white or chrome.



Echoes of the past New to the line-up at Melbourne's Criteria is this sofa by Los Angeles-based designer Stephen Kenn. Combining a custom-finished welded steel frame with unusual upholstery fabrics, including some from his grandfather's generation, the Inheritance collection is aptly named. From \$13,530.

LOVELY LINEN

Known for using only the best Dutch linen flax, Australian brand In the Sac has three new shades, including Cement (left). Available as a quilt, sheet set or 'sac' set with the lot, from \$350.



MARNI MAKES A MOVE

Italian fashion label Marni has a new Milan flagship, in the courtyard of an historical building. Geometries throughout the space relate to Marni Prisma, a 20th-anniversary project highlighting the label's multifaceted, prismatic nature. Via Montenapoleone 12, Milan; marni.com.



A WIDER ORBIT

While jewellery was once the focus for Melbourne brand Mooku, its latest collection, Orbit, includes tabletop elements such as bowls, trays and vases. Industrial designer Fran Methner, the brains behind the brand, continues to explore a range of materials including wood and resin.

IN STORE NEWS

NEW CLASSIC

Taking their name and inspiration from the Greek island renowned as a major archeological site, the Hermès gold and silver Delos bracelets, from \$7240 each, come in an array of architectural shapes and sizes and can be worn separately or together (below) for a customisable collection; hermes.com.



LIGHT RELIEF

THE 'SIDE KICK' PENDANT, \$875, IS THE LATEST POLISHED AND PLAYFUL CREATION FROM MELBOURNE LIGHTING DESIGNER VOLKER HAUG.



China Doll

Peter's of Kensington in Sydney has just unpacked the latest fine china by Oscar de la Renta for Vista Alegre. One of the patterns, 'Coralina' (right), was based on a dress created for a US *Vogue* cover featuring Kirsten Dunst at Versailles.



AN LA STATE OF MIND

Zimmermann has opened its fifth store in the US, a West Hollywood flagship. Its Meacham Nockles McQualter fit-out has retained the former antiques store's vaulted ceilings and skylights. "It feels like a little LA sanctuary," says Nicky Zimmermann. 8468 Melrose Place, West Hollywood, Los Angeles; zimmermannwear.com.



Bassike instinct

Australian label Bassike makes its first international foray with a store in Venice, Los Angeles. Its streamlined interior was designed by Akin Creative to showcase the label's laidback yet luxurious clothing. 1919 Lincoln Boulevard, Venice, Los Angeles; bassike.com.

CREATIVE BUBBLE

Graphic designer Andrew Burns, of Sydney's Burns Creative, has turned his hand to ceramics. His 'Bubble' box, \$249, is available from Planet Furniture.



QUIRKY VASES

Cork vases, from \$70, and other irreverent objects from French brand Y'a Pas Le Feu Au Lac, are now available at Top3 by Design. *Details, last pages.*

CHURCH OF FASHION

Eva Galambos has moved her Sydney boutique, Parlour X, across Paddington, from Five Ways to St John's Church. There, luxe fashion goodies such as the Chloé 'Darcey' square brass ring pearl, \$395, (right) are displayed in a space designed by architect Nick Tobias to complement the heritage building. 261 Oxford Street, Paddington, NSW; parlourx.com.



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THE INNOVATION

This rangehood comes with an ActiveHeat™ Sensor, a clever function that progressively adjusts the power so the hood works efficiently to remove any cooking vapours from the room, quick smart.

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A shield-shaped graphic with a thin black border. Inside the shield, the word 'KITCHEN' is written in a bold, sans-serif font. Below 'KITCHEN', the word 'dishwasher' is written in a large, elegant serif font. At the bottom center of the shield, there is a small, blue, stylized water drop icon.

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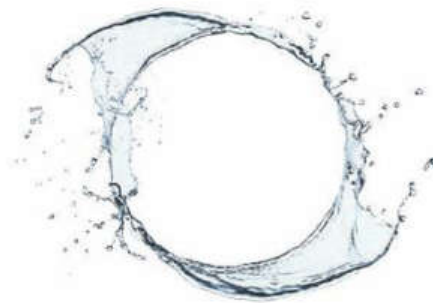
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Beautifully Engineered



LIVING



PHOTOGRAPHER: RICHARD POWERS

Despite its mid-century classics and vintage pieces, the star feature of Emmanuel Bossuet's Paris living room is a custom chandelier of the graphic artist and designer's own creation. Full story, overleaf.

A dramatic interior scene with dark walls, a wooden floor, a mannequin, and a film reel sculpture. The room features dark wood paneling, a large window on the left, and a single light bulb hanging from the ceiling. A mannequin stands in the center, and a large sculpture made of film reels is on the right.

Designer Emmanuel Bossuet's
Paris apartment is as dramatic
and individual as his work.

Graphic NOVEL

By Dominic Bradbury
Photography by
Richard Powers



Bossuet's 'Dandelion' wallpaper for Armel Soyer Gallery graces one wall of the dining room. Beneath it, an Ascète 'Pavillon' lamp and Maison Margiela Russian dolls sit on a vintage table. OPPOSITE PAGE: Bossuet's Svarovski Elements-adorned mannequin, a vintage mirrored table and a Verner Panton Dodecabedron series vase for & Tradition add drama to the entrance hall. Details, last pages.

As a graphic artist, Emmanuel Bossuet knows how to create striking images. Whether it's the geometric pattern on a tile, a wallpaper design or a bespoke screen for Lalique, Bossuet's work has the ability to make you stop and stare. The Paris apartment he renovated alongside his partner, fellow designer Marie Laure Bellanger, is another highly individual composition. Yet it was never intended to be a showcase or a gallery. This is Bossuet and Bellanger's home and they have it just the way they want it.

"We envisioned it as an inspiring place to live and work," Bossuet says of the apartment, which is on the second floor of a 19th-century Haussmannian building in the 10th arrondissement. "But we also wanted it to be a jewellery box for our furniture and other pieces, past and future. It was a totally different approach to our other work — you can't consider a home as you would a piece of furniture or an object."

There is, however, a certain sensibility from Bossuet and Bellanger's other design work — the couple run design firm EEM Studio — that has infused the apartment, with a number of their pieces within the mix of family heirlooms, mid-century designs and contemporary elements. Most striking is the black-and-white colour scheme that leads you through the apartment, offering contrasts along the way. Custom-blended black paint was used for the entrance and the study/library walls. The main living spaces are painted white, forming a neutral backdrop for their furniture and other treasures. »





ABOVE: more of Bossuet's mannequins, manufactured by Stockman, feature in the library/study, which is painted a custom-blended black, like the entrance hall. Harry Bertoia for Knoll chairs sit around a Habitat dining table and a low vintage table, beneath a vintage 'Semi' light by Claus Bonderup and Torsten Thorup for Gubi. The fitted mirror above the fireplace is original to the apartment and the 19th-century bureau beside it is a family heirloom. The treasures on the mantelpiece include a plaster head by an unknown artist, a Lalique crystal peacock and a vintage German lamp. OPPOSITE PAGE: the Ascète Camera Work series chair, table and sofa for Kok Maison sit in a corner of the dining room. Bossuet's Cornucopia series of plates sit above the fireplace and Ascète's 'Scale' chairs are used as dining chairs around the vintage Thonet table.



THIS PAGE AND OPPOSITE PAGE, TOP: in the living room, Bossuet's custom designs, such as the chandelier and the three plinths tiled in his Bussaco series, sit alongside a vintage screen and ornaments and Warren Platner for Knoll armchairs and coffee table, with an Eero Saarinen for Knoll marble top. OPPOSITE PAGE, BOTTOM, FROM LEFT: Bossuet and Bellanger; Bossuet's mannequins and his 'Mist' lamp on a vintage dice table in the library/



"THE APARTMENT FITS US
LIKE A WELL-CUT COAT,
IT GIVES US MORE
CONFIDENCE AND STRENGTH"
— EMMANUEL BOSSUET





« The couple bought the apartment in 2011, after a year of searching. Bossuet grew up in Brittany but has lived in Paris since he was 17. He worked as a librarian and a journalist before joining Tim Thom, the industrial design and graphics studio founded by Philippe Starck. In 2001 Bossuet and Bellanger — a designer and art director he had known since they were both teenagers — established their own practice. The apartment itself was another joint project.

“As we have worked together for a long time, we have developed the same taste,” Bellanger says. “We share the same vision for how we should do things, so the apartment was not that big a deal. It just took time, focus and effort. We shared the same goal: to create a place with a certain dynamic and our own aesthetic. It’s a gift we gave ourselves.”

Bossuet and Bellanger spent six months renovating the apartment. They were keen to preserve and restore as many period features as possible, given that the parquet floors, cornices and fireplaces were all in good condition after just three owners in 120 years. The fitted mirrors over the fireplaces are original, as are the double doorways. Much of the work involved removing mistakes from earlier renovations.

“We were looking for an old apartment with period features and something that would be a challenge,” Bossuet says. “The building is quite small but because the apartment covers the whole of the second floor it avoids those 19th-century corridors that take up a quarter of the surface area. The ceilings are not that high but just correct and the proportions give the apartment a feeling of space.”

Two bedrooms are now the library/study and the bathroom, while a small bathroom is now a dressing room. Matte paint colours add

a greater sense of depth to the panelling and 19th-century detailing. Bossuet also used a number of his own designs to bring character and energy to the apartment. His tiles dominate the bathroom and also feature as a splashback in the kitchen and his ‘Dandelion’ wallpaper graces one wall of the dining room.

“For now the library is the cosiest space in the apartment,” Bossuet says. “That’s where I spend most of my time at home. The sitting room is where we entertain friends. The dining room, which we reinstated in its original location, is somewhere we haven’t spent more than 15 minutes. Now we have more time, perhaps we can define more precisely what we could get out of it. I’m a passionate roulette player, so I guess we could design a roulette table that we can switch to a regular dining table when the police come to the door.”

Next up for the couple is another range of ceramics, as well as new furniture designs and rugs. The ambition is to balance haute-couture pieces for gallery sale with a more accessible home collection. They would also like to get more involved in architectural and interiors commissions. Bossuet and Bellanger don’t see any boundaries between the different disciplines they work across. The apartment itself was also designed to evolve and change over time.

“It gives us a lot of leeway,” Bossuet says. “In my eyes it is still a blank page which we have the freedom to write upon and enrich. But we do feel at home here as well. It fits us like a well-cut jacket or coat; it gives us more confidence and strength. That’s what fashion is for and interior design should be too.” *VL*

Visit eemstudio.com.

The bathroom is tiled in Bossuet's Bussaco series tiles and he designed the 'Sacks' table for Ascète. The bath is Jacob Delafon and the basin and taps are Lefroy Brooks. OPPOSITE PAGE: Bossuet's Cornucopia plates adorn the bedroom's shelves. An Ascète 'Coronal' lamp is on the mantelpiece. Details, last pages.



Anchoring the dining room is a vintage table from Milan; the chairs and metal vases are by Armani/Casa, and the large photograph displayed on the wall is by a local artist. OPPOSITE PAGE: Armani sits on a vintage armchair in the entrance hall, next to a framed Chinese tapestry. The lamps are vintage Armani/Casa, and the walls are clad in Saint Maximin limestone. Details, last pages.





Giorgio Armani's "country house by the sea" on France's Côte d'Azur is a tranquil summertime escape for the hard-working, globe-trotting Italian fashion giant, where he can relax amid the beauty of his own classic creations.

RIVIERA **RETREAT**

BY JJ MARTIN
PHOTOGRAPHED BY
RICHARD POWERS





“I don’t buy Picassos;
I buy houses. This is a passion
I’ve had since I was young”

The living room’s ceiling, bookcases and floor are made of polished African teak; the cocktail table, which conceals a pop-up television, was custom-designed by the Armani/Casa team, while the leather club chairs and large floor cushions were acquired in Saint Tropez. OPPOSITE PAGE, FROM TOP: the glass-enclosed loggia at the back of the house features a blend of current and vintage Armani/Casa furnishings as well as vibrant cushions and rugs found in Saint Tropez; the two figures with a gong are from Thailand. In the loggia’s dining area, the rustic table and chairs, lantern and side table are vintage Armani/Casa.



Warm neutral Armani/Casa fabrics were used for the living room's curtains, ottomans and sofa, which is accented with Provençal pillows in muted pinks and greys. The floors and beamed ceiling are made of dark African teak. OPPOSITE PAGE: The office area is outfitted with an Armani/Casa desk and director's chair.

When you own several homes around the world, plus a stunning 65-metre yacht, as Giorgio Armani does, finding days throughout the year to spend at each of those residences can be challenging — especially for an in-demand, workaholic fashion magnate. Yet no matter how stretched he gets, Armani always manages to make time to escape to his pistachio-shuttered stucco house in the leafy hills above Saint Tropez, just a short stroll from the Mediterranean's turquoise waters.

"I go four or five weekends in late June and July," says the designer, who carves out his time in Saint Tropez with his usual exactitude. Mornings begin with a walk or a workout, followed by a visit to the beach for a swim with the locals. He typically has lunch at home, or, when he's feeling more social, he'll head to the sceney, champagne-soaked Cinquante Cinq beach club and then spend the late afternoon winding around the charming Place des Lices open-air market. "I love to go into the town, take my walks around, see all of the flowers, food and bars. I find it fun, even though it's touristy."

Modest in comparison to some of Armani's other homes — such as his cliff-hanging retreat in Antigua or sprawling compound on the rocky Sicilian island of Pantelleria — his two-storey house here is sheltered by a forest of palms, eucalyptus trees and cypress hedges and doesn't look directly onto the water. "I didn't want the sea in my face," remarks the designer, who relishes the property's unobtrusive,

laid-back quality. "When people come to visit me, they are always very surprised. It isn't a house to show off in — it's to live in."

Armani's principal residence is a grand four-storey palazzo in Milan, the city where he presides over a lifestyle empire with annual revenues topping US\$2 billion. It's also where he has built Armani/Silos, a museum to exhibit his body of fashion work. Located in the Zona Tortona district, the 4500-square-metre museum opened in May with an exhibition of Armani's most iconic ready-to-wear creations — timed to correspond with the company's 40th anniversary and coinciding by chance with the start of the Milan Expo.

Armani was persuaded to buy his Côte d'Azur retreat in 1996 by his younger sister, Rosanna, who owns a home in the area. "I was also shown a very big American-style house with great views of the Mediterranean," the designer recalls. "But I wanted something cosier, something that felt like a country house by the sea."

Initially Armani did only modest updates to the dwelling, which he believes was built in the late 19th century. Though he has hired such celebrated architects as Peter Marino and Massimiliano Fuksas for his stores and for some of his residences, he takes pride in personally overseeing the interiors of many of his homes, including this one. "I like to do my own things," Armani says. "I don't have anything against architects, but if you can design yourself, it's better."

Immediately following a health scare in 2009, he decided to undertake an ambitious renovation, which involved adding guest



“When people come to visit me, they are always very surprised. It isn’t a house to show off in — it’s to live in”

quarters and a swimming pool and creating a glass-enclosed loggia along the back of the house. “I got out of the hospital, and in the arc of about four days the plans were all done, in every detail,” he says. “It was a big stimulation for me. I did the St Moritz house at the same time. But I think that’s enough, no? Otherwise, every time I have a headache, I’ll design a new palazzo!”

Though he left the traditional facade and Portuguese tile roof intact, Armani redid the interior walls with the same blond-hued Saint Maximin limestone that lines his Giorgio Armani boutique in Milan. He also installed polished floors and beamed ceilings of dark African teak. The rooms here have a decidedly sleek, Asian-tropical feel that’s in keeping with the aesthetics of a designer whose name is

synonymous with a minimalist style deeply influenced by the Far East. Softening the spaces is an array of colourful pillows and traditional carpets. Silk wall coverings sheathe the bedrooms, and cotton sheers are elegantly swagged across the glass ceiling of the loggia. For the house’s furnishings, Armani chose a mix of antiques found at the Saint Tropez flea market and pieces from his own Armani/Casa label, most clad in muted, monochromatic upholstery.

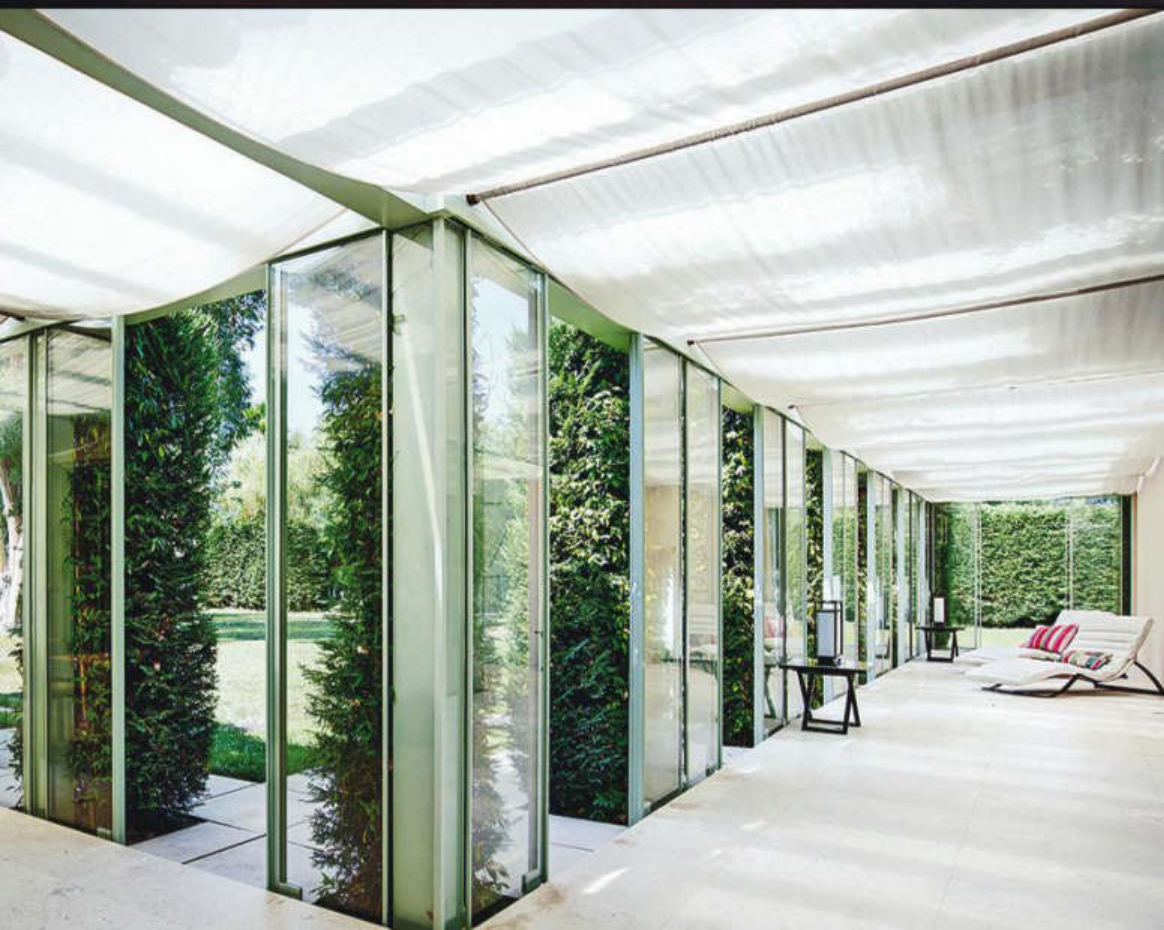
One exception to the visual serenity is a pair of vintage armchairs in the entrance hall that he fished out of a warehouse and covered in a spicy tiger-striped velvet. “This is the great folly of the house,” the designer says with a laugh. “It’s a bit kitsch, but I can have a little fun with exotic things.”

And what of the Armani/Casa desk sitting in his tranquil studio? “I put it there thinking, ‘I like this corner,’” the designer explains. “Maybe one day I’ll want to sit down and write something.”

For now, however, any autobiography is on hold, though the first monograph on his brand will be published later this year.

“People always ask me how I have fun,” Armani says. “I have fun with my homes, which have been my greatest investments. I don’t buy Picassos; I buy houses. This is a passion I’ve had since I was young — creating ambiances that make you want to stay.” *VL*

Giorgio Armani (*Rizzoli, \$275*) is due to be released in Australia on 1 November. See page 102 for more details.



CLOCKWISE, FROM TOP:
Armani himself has overseen the interiors throughout his Saint Tropez home. In the master bedroom, the teak bed, blanket, bedside lamp, club chair and side table by the window are all by Armani/Casa. A vintage Armani/Casa stool sits beneath the vanity in the teak-lined master bath. Sun filters through palm and eucalyptus trees around the pool behind the bouse, which features a typically Provençal stucco façade and a Portuguese tile roof. Cypress hedges shade the loggia; the walls open up to create an alfresco feel. Details, last pages.



“I like to do my own things. I don’t have anything against architects, but if you can design yourself, it’s better”





Objects in the light- and art-filled home of Vonnie and Bill Warish include a Porta Romana 'Blob' lamp from South Pacific Fabrics, a 'Satellite' brass sculpture from Plantation and a dish from Waylande Gregory. OPPOSITE PAGE: in the formal sitting room, vying for attention with the expansive Sydney Harbour views are Minotti 'Dubuffet' sofas from Dedee, a 'Tudor' cocktail table from Holly Hunt Studio, and an Armani/Casa 'Achilles' white vase. The cushion fabrics are Elliott Clarke 'Brussels'; Kravet Couture 'Royal Maze', also from Elliott Clarke; and Andrew Martin 'Marcello' from Unique Fabrics. Details, last pages.

California dreaming

By Chris Pearson Photographed by Anson Smart

Sydney's lower north shore is the site of an impressive four-level waterfront home whose crisp white palette and luxurious touches bring a little slice of Los Angeles to the harbour city.



Dress circle doesn't come better than this — a four-level home on Sydney's lower north shore with spectacular views of the Opera House and Harbour Bridge. But therein lay a challenge for its designer, Greg Natale: create a home that would not be upstaged by what was framed by its wall-to-wall glazing. The dramatic result not only shares top billing with that famous view, but also features some unforgettable star turns, thanks to a sprinkling of LA glamour.

Owners Vonnie and Bill Wavish purchased one half of this property in 2007 but, when the mirror-image house next door came on the market four years later, they seized the opportunity. It would not only offer generous room for them and their now-teenage daughter, Jordan, but would also be ideal for when their grandchildren came to stay. The original plan was to join the two houses on only one level, but the project just kept growing. Now the two houses fuse seamlessly, with structural pillars where the dividing wall used to be. In a project that lasted more than a year and saw more than 210 tonnes of concrete removed from the site, Natale proved two can go into one very neatly indeed.

The architectural brief, such as it was, evolved with the project. Apart from generous, flowing spaces, "we wanted floating stairs with a feature wall and a bar on the lower level," says Bill. "And the house had to be a gallery for the art we had collected over the years." Beyond that, it was quite fluid.

Right from the California-inspired front door, etched in shimmering bronze, you know you have arrived somewhere special. "We spend lots of time in LA," explains Vonnie. "They love their front doors and make them a major feature; we wanted that here." »

BELOW: Ned Kelly in Pink Dress by Sidney Nolan (c 1980) adorns a wall near the formal dining area, featuring Caesarstone benchtops; Minotti 'Flynt' stools from Dedec; Fuse Lighting 'London' chandelier from Thomas Lavin; and joinery in lacquered American oak veneer from Precision Flooring. The checkerboard rug is from Designer Rugs. OPPOSITE PAGE: another view of the formal sitting room, with Minotti 'Dubuffet' sofas from Dedec complemented by two round 'Tudor' cocktail tables and a 'Spectacles' table, all from Holly Hunt Studio. The Minotti 'Archipenko' cocktail cabinet, far right, is from Dedec. The Tibetan band-knotted wool rug is from Designer Rugs.

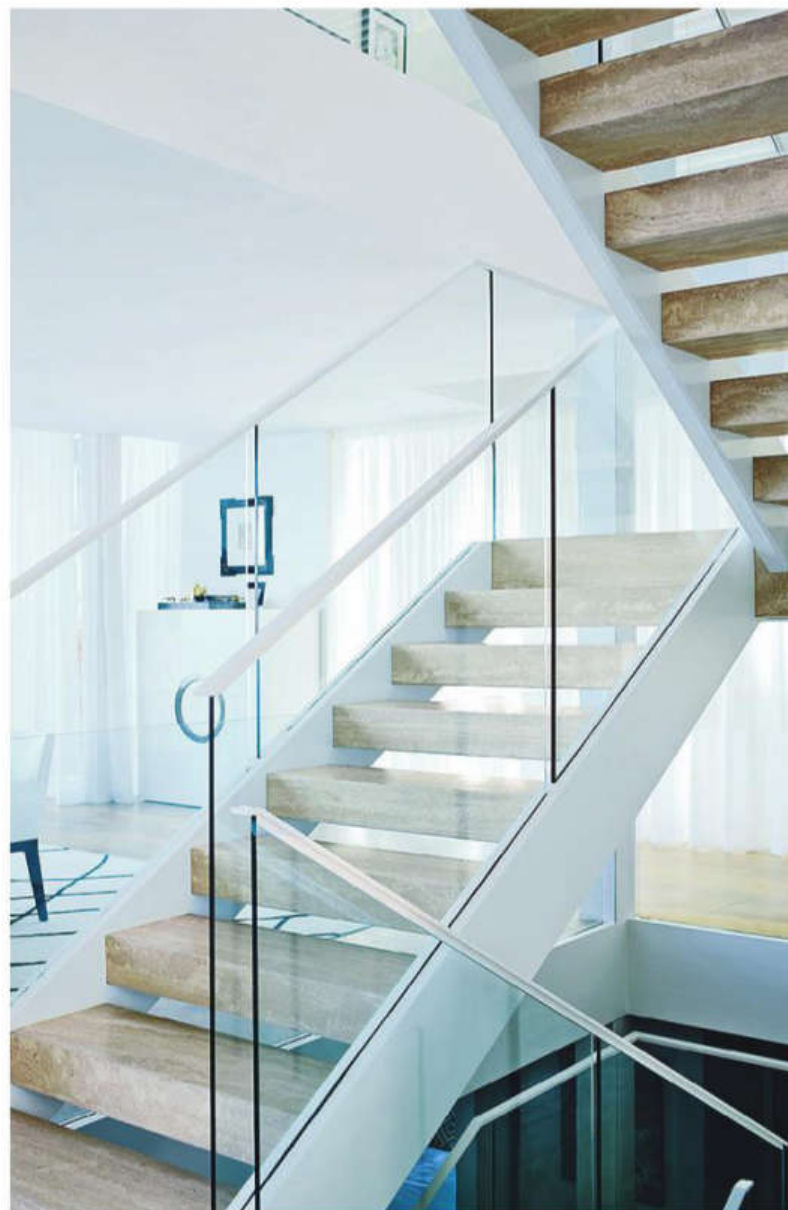




“The house had to be a gallery for the
art we had collected over the years”
— homeowner Bill Wavish



CLOCKWISE FROM ABOVE: the cut-out bronze front door, by Greg Natale Design and made by Axolotl, provides a grand California-style entrance to the open-plan casual sitting area, which features a Christian Liaigre 'Ocean' sofa and 'Galer' coffee table, both from Thomas Lavin. Resting on the 'Lugano' side table from Holly Hunt Studio is a Christopher Hall 'Niva' table lamp from Studio LW. The custom checkerboard rug and Tibetan hand-knotted rug are both from Designer Rugs. Inside the entry, a Picasso Don Quixote print hangs above a Jun Ho 'Ulu' table from Thomas Lavin. The floating staircase, which connects all four floors, is made from Classic Travertine from Worldstone. The formal dining area boasts a direct view of the Sydney Opera House along with the custom-made 'Ring' dining table from Holly Hunt Studio and Christian Liaigre 'Sobo' and 'Velin' dining chairs from Thomas Lavin. The 'Correnti' spherical Murano glass cases are by Armani/Casa; the chandelier is by Lindsey Adelman Studio. The floors are white lacquered American oak veneer.



“I wanted to keep things really simple because the view is what is important” — designer Greg Natale



The hotel-inspired bar is furnished with Fritz Hansen 'Drop' dining chairs by Arne Jacobsen and a Fritz Hansen 'Analog' dining table by Jaime Hayon, all from Cult. The Bolier 'Kinkou' barstools are from Cavit & Co; the 'Modo' pendants are from Roll & Hill. BELOW LEFT: in the main bedroom, an Andy Warhol Marilyn Monroe print from Sunday B Morning hangs over the bed. An Orestes Suarez 'Bloque' table lamp from Thomas Larvin and a 'Kelly Wearstler 'Diva' dish embellish the Minotti 'Harvey' bedside table from Dedece. The cushion fabric is 'Winter White' from The Textile Company; the carpet is 'Yves' by Greg Natale for Designer Rugs. BELOW RIGHT: the stairs and feature wall are in Classic Travertine from Worldstone. OPPOSITE PAGE: in the ensuite, the Kartell by Laufen bath is from Reece and the 'Icon' tap is by Astra Walker. The custom mirror above the bedside table bides a TV. Details, last pages.



« And what a head-turning entrance it makes. That entry on the steep, harbour-hugging site is on the third level, which houses the large open-plan formal sitting, formal dining and casual sitting areas, and a pure white 'cosmetic' kitchen with an all-bells-and-whistles commercial kitchen running parallel and tucked discreetly behind it. Joining the levels is the floating staircase. Fringed by a soaring travertine feature wall and with suspended vertebrae-like treads, it forms the spine of the building. On the top level sit the two main ensuite bedrooms, a study and double garage. Beneath the open-plan area are three bedrooms and a gym; at the lowest level is an informal sitting and dining area.

This final level is also home to an instant conversation starter: the massive luminescent white-onyx bar, which the couple modelled on the glamorous backlit bar in LA's Beverly Wilshire Hotel. The challenge, Bill says, was lining up the lighting, and he claims his homegrown result is better than the original.

Vonnie drove the look of the interiors. "I wanted a white house with crisp, clean lines that suggested easy living," she says. And circular sofas straight out of *Austin Powers*, she adds with a grin. It also had to have a knockabout resilience. "I have grandchildren and I am not precious. They tumble all over these sofas. The fact they can be whisked off for cleaning helps."

While Natale concedes the home's California modern aesthetic is a departure from his recent work, he is no stranger to it. "I was trained in this style: clean, minimal and modern," he says. "I love this as much as the layered, decorative look I am better known for. The pattern, too, is subtler than what I normally do, but I wanted to keep things really simple because the view is what is important." The only departure from the white palette are splashes of purple on the main living level, inspired by a huge Sidney Nolan painting of Ned Kelly hanging near the front door.

Natale and Vonnie sourced much of the furniture in LA. "We were both there at the same time and went furniture shopping together. It's amazing what we achieved in just one day," she says. That's where they discovered the exquisite Lindsey Adelman chandelier, now suspended over the dining table; with its sinuous tendrils, it echoes the curves of the Opera House and brilliantly symbolises the California-Australia fusion that this breathtaking house is all about. *VL*
Visit gregnatale.com.



The chaise longue in an art-filled corner of Consuelo Castiglioni's apartment was the first item she bought for her home. "It was covered with red brocade and falling apart. I reupholstered it in purple velvet," the designer says. The statue is by Valerio Berruti and the painting is by Gary Hume. OPPOSITE PAGE: Castiglioni sits on a brown velvet 1970s sofa in her open-plan sitting room. The statue behind her is by Giuseppe Bergomi. Details, last pages.



Consuelo Castiglioni, founder and designer of fashion brand Marni, has filled her home in the heart of Milan with an array of artworks and personal treasures. From vivid life-size sculptures to classic vintage finds, they're as colourful and exuberant as her collections.

BY FIONA GOLFAR
PHOTOGRAPHED BY
DANILO SCARPATI

free spirit



i

f it is possible to be both riotously kaleidoscopic and serenely calm at the same time, that is what best describes the family home of Marni's Consuelo Castiglioni and her husband and business partner, Gianni. Located behind high, gold-tipped gates in the heart of Milan, a two-minute walk from the label's flagship store, the apartment is filled with pops of cheerful colour while exuding an airy sense of space and, just like its owner, it is terrifically welcoming.

Large sofas — the kind for lounging on — are upholstered in coffee-covered velvet, and next to them are moss-green armchairs set against a wall of built-in shelves painted the most delicious matte chocolate-brown, perfectly complementing the rich aubergine floors. (Castiglioni is no stranger to playing with colour).

The apartment boasts large French windows that open out onto a lush romantic garden, which blooms with white blossoms come spring. Pictures are to be found on virtually every wall, from family snaps to artworks, some by such renowned artists as Cindy Sherman, Castiglioni's friend, and Gary Hume, who has collaborated with her label. His pastel prints, a gift to the designer, decorate her hallway.

Artworks often evoke a sentimental response, as with a fresco of a small child that hangs in her dining room. "There's something about it that reminds me of photographs of Gianni when he was a child," she says. Others are treasures discovered at flea markets, antique shops and art fairs — the designer doesn't care a jot where things come from; her only concern is how they make her feel. In this household, a thrift-store find is just as thrilling as a Picasso print.

Castiglioni's taste in art and furniture, and her love of clean architectural lines, clearly translates into her designs. In the sitting room, she points to a cream alpaca rug with brown edging and in her quiet hesitant English explains how it has inspired her various collections. "I love it; I've made that fur into coats, bags and rucksacks," she says. Likewise, a set of Arne Jacobsen chairs is covered in a deep-green pony skin: "It's a fabric that could just as easily be made into a bag, or a coat," she says, with an amused grin. *VL*



Castiglioni doesn't care a jot where her artworks come from; her only concern is how they make her feel



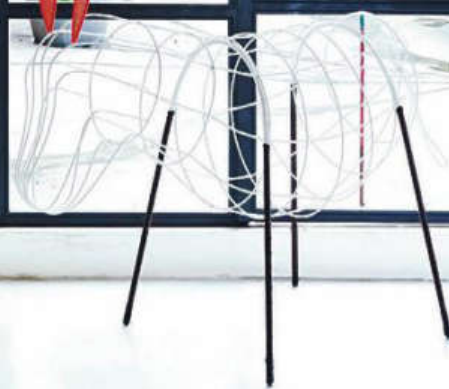
In the sitting room, the wire giraffe sculpture is one of a series made for Marni and was shown in the Salle de Mode with the collection. Castiglioni found the 1950s floor lamp in a market in London. The wall of lithographs is a collection built up by the designer and her husband; the '60s metal chairs are flea market finds.



CLOCKWISE FROM ABOVE: Castiglioni's desk is a 1950s design from a Milanese flea market. The lamps, also '50s, are from Alfies Antique Market in London. "My office is very nice and very quiet," the designer says, "but I don't spend much time there. I prefer to be in the studio [through the doorway, below] with the team all working together." It's also where she works on her mood board. "I find my inspirations in art, in photography, and then I like to play on a mood board and watch the ideas in a collection all come together."



CLOCKWISE FROM LEFT: "My nephew Nicolas de Contades made these wall stickers," Castiglioni says. A large window at the end of the office is home to some wire animals created in Colombia for Marni; the rug was brought back from China. A collection of miniature furniture covered with the label's fabrics sits on the chest behind Castiglioni's desk. Details, last pages.





A Tom Dixon 'Mass' table from Dedecore makes a statement in the living room. The artwork, Untitled (2014), is by Melbourne-based artist Thierry B, while the marble bust and onion lamp base are from Miguel Meirelles Antiques. A grey silk rug pulls the elements of the modern European look together. OPPOSITE PAGE: a custom bronze bowl by David Hicks sits atop a 'Traccia' table by Swiss-German surrealist Meret Oppenheim. Details, last pages.



FRENCH

Designer David Hicks adds a certain *je ne sais quoi* to soulful Belgian simplicity in a 1950s Melbourne apartment.

DRESSING

By Annemarie Kiely
Photographed by Ivan Terestchenko



LEFT, FROM TOP: in the living room, a Platner for Knoll side table from Dedee is flanked by a 19th-century French directoire chair and a custom sofa by David Hicks upholstered in Andrew Martin 'Walmer' fabric from Unique Fabrics. The bronze maquette on the side table is by acclaimed Australian sculptor Clement Meadmore, while the vintage Italian wheat sheaf table in the foreground is from US antique store Comer & Co. OPPOSITE PAGE, FROM TOP: in the entry hall, the Tom Dixon 'Mass' console and 'Beat' vessel are both from Dedee, while the vase on the console is by David Bromley; Eero Saarinen for Knoll 'Tulip' (left) and 'Womb' armchairs and a 'Tulip' side table, all from Dedee, echo the curved lines of the living room's newly rendered fireplace. The period mix of furniture in both rooms is made cohesive with walls in a custom dove grey from Porter's Paints.



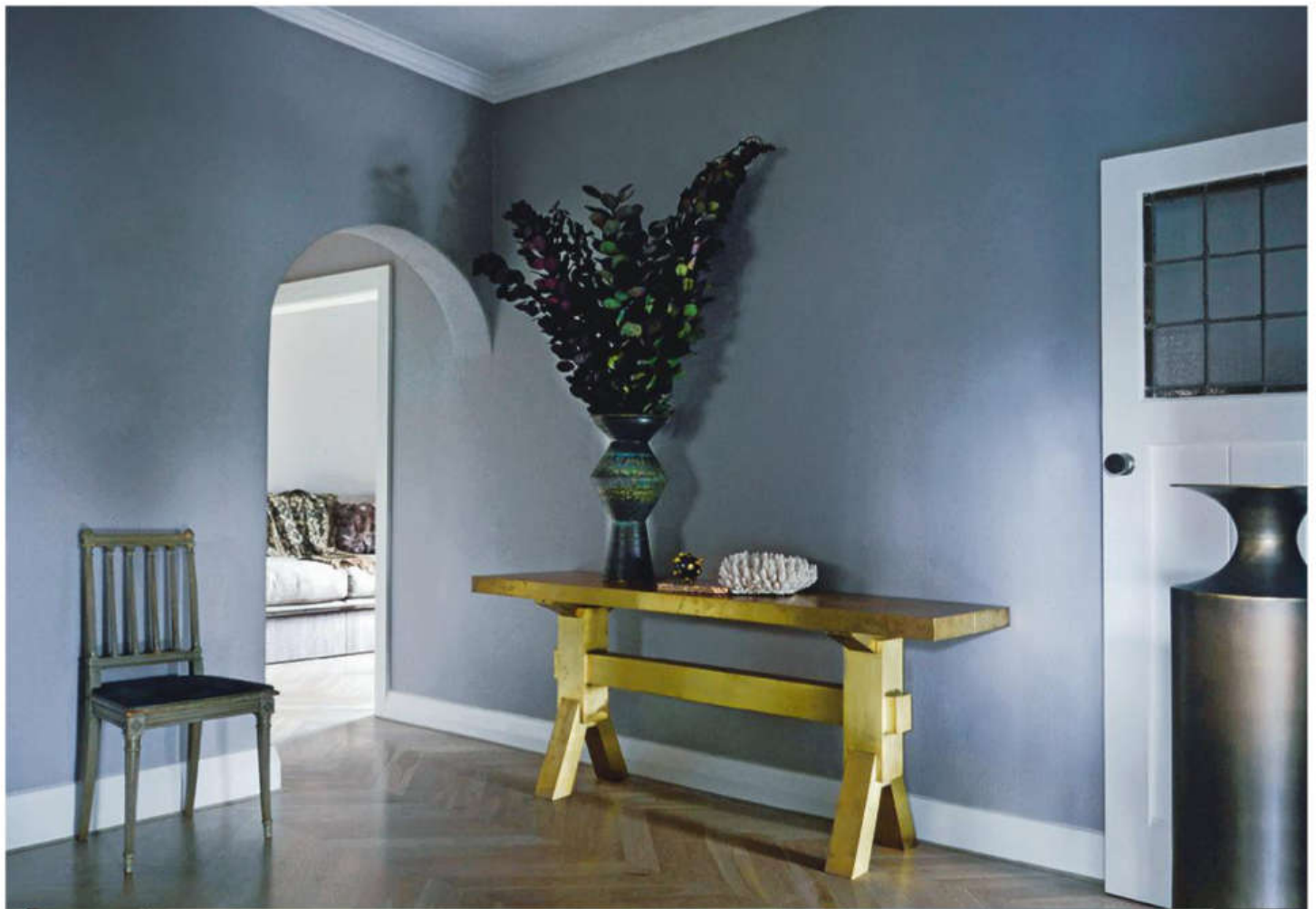
When asked for a one-word descriptor for his redesign of a 1950s apartment in the Melbourne suburb of South Yarra, designer David Hicks declares it 'Belgique'. The answer infers either a palette premised on waffles and beer or the spare Flemish way with flax linen and grey. Horrified that a brief could be built around beer, Hicks qualifies the word as the French name for Belgium. It is the perfect rubric for rooms that speak in strains of Flemish minimalism but with a more pronounced French accent. "The brief was for modern European," says Hicks, describing the clients as a well-travelled, cultured couple who were mindful to leave enough geographic latitude for the designer to express. "But there was something about the plainness of the clinker brick building that lent itself to an old-school new look."

Making sense of that oxymoron, Hicks shows 'before' images of the first-floor apartment in its full undress — innocuous white spaces wrap around a central entry hall with doors everywhere creating the perception of a small apartment. The rooms are plain, nicely proportioned and visibly lend themselves to a sober Belgian simplicity that makes the most of grey-washed woods. But 'sobriety' is not Hicks's default decorative style; he likes a little vintage French fizz in his creative cocktail.

"Before any of the flourishes could be added, we first had to address the plan and the proposed function of rooms," he says of the decision to retain living and dining rooms, rearrange the kitchen, discretely integrate the existing laundry into a new luxury bathroom and rip out all the doors. "We then decided to retain the 'look' of the original architecture, which is what the Europeans do so well — keep the past legible while layering with new histories."

Reacting to the poor ingress of natural light, Hicks counter-intuitively coloured the apartment grey, rationalising that the best decorative decisions are born of going with the givens. He replaced the "nana neutral" carpets with a chevron-patterned oak parquet floor and, true to the Belgian way with raw surfaces, washed it grey to suggest weathering.

With the same muted essentialism, Hicks painted walls in a warm dove grey and picked out all ornamental mouldings and ceilings in white. The clinker brick featurism of the living-room fireplace was cement-rendered away, leaving "a piece of monumental modernism", which he edged with a new marble hearth. "We wanted to frame »





The former L-plan kitchen was redesigned in galley-style and fitted with a stainless steel bank of integrated Miele, Gaggenau and Liebberr appliances. The apartment's 1950s origins were acknowledged with new ribbed-glass panels in the cupboard doors and, OPPOSITE PAGE, in the retro dining room furniture: a Knoll dining table by Warren Platner and 'Executive' chairs by Eero Saarinen, all from Dedece. The cushions are covered in Kelly Wearstler for Lee Jofa 'Feline' fabric from Elliott Clarke, while the mirror is from Miguel Meirelles Antiques.

“WE MIXED
VINTAGE WITH
VERY NEW
AND LET THE
CONVERSATION
HAPPEN”



« the windows while creating the illusion of their continuation, so we stacked the curtains between them,” says Hicks, referring to the drops of ecru Belgian linen that fall from simple steel rods to parquetry floor. “We mixed formal with informal, antiques with American modernism, vintage with very new and let the conversation happen.”

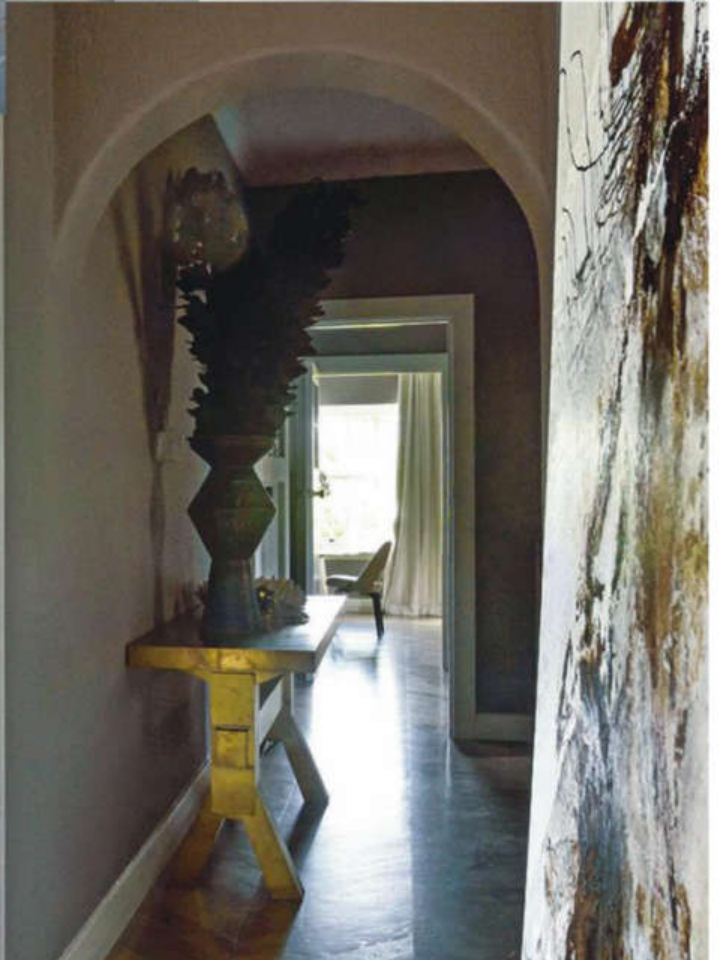
The discordant chatter that might come from positioning late-19th-century French neoclassicism next to mid-20th-century American modernism and early-21st-century English minimalism is contained by a grey silk rug. But should the design dispute erupt, Hicks has propped a French marble effigy of “an ancient” on the mantelpiece to mediate all from a safe distance. “But some things can afford to be a little bit ugly,” he says, citing the aristo-Italian way with contra-posting periods and patterns. “There might be something not quite right, but the big picture is beautiful.”

Hicks carried this concept of exciting old European tastes with antagonising new ingredients through to the kitchen, where he transformed the constricting L-shaped cooking area into an ergonomically efficient galley, detailing one side as a stainless steel

cooking environment. He redressed solid cupboard doors with ribbed glass panels and crackle-glazed handles redolent of the 1950s, while inserting mirrored splashbacks that reflect current populist interests in cooking and create the illusion of added depth.

Hicks decided to leave the master bedroom alone and let the existing bathroom absorb the space of an old laundry. “We shunned the idea of an ensuite bathroom and a walk-in robe,” he explains. “Only two people were to inhabit the apartment and what’s wrong with walking across the hallway to a bathroom?”

This querying of renovating convention prompts the question of his ideal apartment. Hicks takes issue with the proposition’s financial implausibility before zeroing in on a minimalist scheme with terrazzo floors, shocks of olive or maroon, an 18th-century rock-crystal chandelier, an eclectic mix of furniture, a Dutch master and one of German artist Ewerdt Hilgemann’s steel ‘implosion’ sculptures. “But I’d want a cosy room to the side,” he says, suggesting a velvet-lined panic room. “What a difficult question to ask a designer!” *VL*
Visit davidbhicks.com.



The bathroom features an Agape 'Ottocento' bath from Artedomus on a 1950s-style Op Art floor of 'Artisan Milan Rectified' tiles in Chiarcoal from Beaumont Tiles. The walls are clad in Bianco Perla honed granite from The Stone Boutique. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: the dining room features 'Bosie' linen window drapes from Elliott Clarke and a Harry Bertoia 'Diamond' chair for Knoll; in the kitchen are benchtops of honed granite from The Stone Boutique. The painting in the hallway is Michael Whitehead's Glacier (2012); the floors of washed oak are from Le Parqueteur. The study shelves of 'Smoked Oak Limed' veneer are from George Fethers & Co. Details, last pages.



EVERYTHING

As the brains behind this year's MPavilion in Melbourne and a refresh at the V&A, it's no



By Annemarie Kiely Photographed by Paul Massey

IN ITS PLACE

surprise architect Amanda Leveté's London home offers an array of aesthetic wonders.



The living space is part of an addition to Leveté's home. It features a sweeping play of ceiling planes suggestive of the profiles in a church designed by Jørn Utzon. Floating stainless steel shelves display art and curios. OPPOSITE PAGE: a corner of the living room features an orange 'Drift' bench by Leveté for Established & Sons, a Serge Mouille standing lamp, a 'Font' clock by Sebastian Wrong for Established & Sons and a Living Divani sofa by Piero Lissoni. Details, last pages.

**“THE SHELVES PLAY WITH THE
KITSCHY IDEA OF THREE FLYING DUCKS
... JUST SLIDING PAST EACH OTHER”**

The master bedroom features an original print by Guy Bourdin, a 'Model No. 31' cantilevered armchair by Alvar Aalto and a hanger rack from Nendo's Think Black Lines exhibition. OPPOSITE PAGE: the kitchen runs the length of a living room wall and echoes the angled lines of a fibreglass dining table, designed by AL_A, set with 12 'Revolt' chairs by Friso Kramer.





In architect Amanda Leveté's north London home, the facts arrange on floating shelves — three misaligned planes of stainless steel that comment on traditional kitsch. "We wanted somewhere to display the things that mean something to us," says Leveté of the broad-ranging curios collected by her and husband Ben Evans, director of the London Design Festival. "But we didn't want to hang pictures on the wall because the space is so complete. The shelves play with the kitschy idea of the three flying ducks... just sliding past each other."

These slender blades manifest two distinct relationships with design and map the trajectory of human creativity from antiquity to anarchy — Cycladic vessel 2700 BC to Sid Vicious 1978 AD. "Oh, that is very much Ben's youth," says Leveté of the Dennis Morris snap of the sneering Sex Pistol that sits top shelf. "Punk wasn't a movement I hugely identified with, but I like the chance correspondence between things — you can see connections that are entirely retrospective."

She is referring to the photo's pairing with a caricature of herself commissioned by the Royal Institute of British Architects when the now-defunct Future Systems (co-directed by Leveté and the late Jan Kaplický) won the 1999 Stirling Prize for Lord's Media Centre. The 'correspondence' is clear in the symmetry of their stances — a muscle-flexing Vicious mirrors the counter-pose of an arm-cranking Leveté. But the real connection lies in their repute: both are agent provocateurs who have unsettled orthodoxies and instigated change.

No, Leveté does not subscribe to the nihilism of Sid's subculture. But, as a former director of Future Systems (the test-bed practice that space-aged Selfridges' Birmingham store into a magnificent

silver blob) and as principal of Amanda Leveté Architects, known as AL_A (innovator of the Tincan pop-up restaurant that last year dished up fish from a can), she is every bit the punk.

Think Sid Vicious flipping the Frank Sinatra standard, 'My Way', and you've got a grasp on Leveté's development of a new entrance, gallery and courtyard for the Victoria and Albert Museum in London. She is rearranging a classic for new audiences and breaking down the separation between institution and street.

Central to her scheme is a courtyard 'room' that will be wrapped in tiles — a wild colour-field of porcelain that will pull people off the street. "Porcelain has never been used outside a public building," says Leveté, elaborating on two years of research to develop the building-code compliant tiles. "We did not know where it would lead."

But pushing the limits of what is possible with one of the world's oldest materials, without concern for polite convention, is what drives Leveté's office. "The nature of a museum is to disrupt," she adds. "It's where you get the telling adjacencies — the very old next to new, the original next to the reproduction, the huge value next to the not-so-valuable, they make you look at things in different ways."

And thus the play with perception on her home shelves; a simple Regency salt cellar is put in corrupting proximity of David Shrigley's 'Heroin and Cocaine' condiment set — too much taste will kill you.

So what do these adjacencies augur for her soon-to-launch MPavilion scheme — the second in a four-year program of annual temporary architecture commissioned for Melbourne's Queen Victoria Gardens by the Naomi Milgrom Foundation? "We wanted to create a structure that is man-made, completely artificial, but one that »

« creates the natural sensation of standing under a tree,” she says of the contradictory pursuit. “So we came up with this idea of a series of large interlocking petals — translucent, wafer-thin leaves, three and five metres in diameter that sway on impossibly slender columns in the breeze.”

It’s a dreamy proposition that seeds from the success of London’s Serpentine Pavilion — the annual architectural ‘experimentation’ commissioned by the Serpentine Gallery. But where no surface material existed to substantiate Leveté’s concept for a cluster structure, how did she proceed? How did she convince a client to commit to a fiction as fanciful as Enid Blyton’s ‘Faraway Tree’?

“Naomi is a rare client — an extraordinary force of nature,” says Leveté of the foundation’s commissioning chair, Sussan Group CEO Naomi Milgrom. “When we proposed a canopy, relying on a boundary-pushing technology that would take us where we know not where, she just adapted the program to our approach.”

Milgrom’s leap of faith led to Leveté’s collaboration with Arup and MouldCAM — manufacturers of composite materials for aeronautical industries. “They were absolutely committed to exploring this idea of a large-span, wafer-thin surface,” she says of ensuing research into carbon fibres and composites embedded with sound and light systems. “They found a way of making it work and the reality is more beautiful than we could have imagined.”

Slowly materialising in Melbourne’s Queen Victoria Gardens, this weather-reactive architecture will be the platform for a four-month program of talks, workshops and performances, one of which Leveté idealises as bedtime stories voiced by actors. She pretends for a moment that casting and content is her charge. Her preference? “Benedict Cumberbatch reading *Swallows and Amazons* by Arthur Ransome.” It might blow the budget, but we say bring it on. *VL*
For more about Amanda Leveté, visit ala.uk.com. MPavilion will be at Queen Victoria Gardens, 5 October 2015–7 February 2016; mpavilion.org.

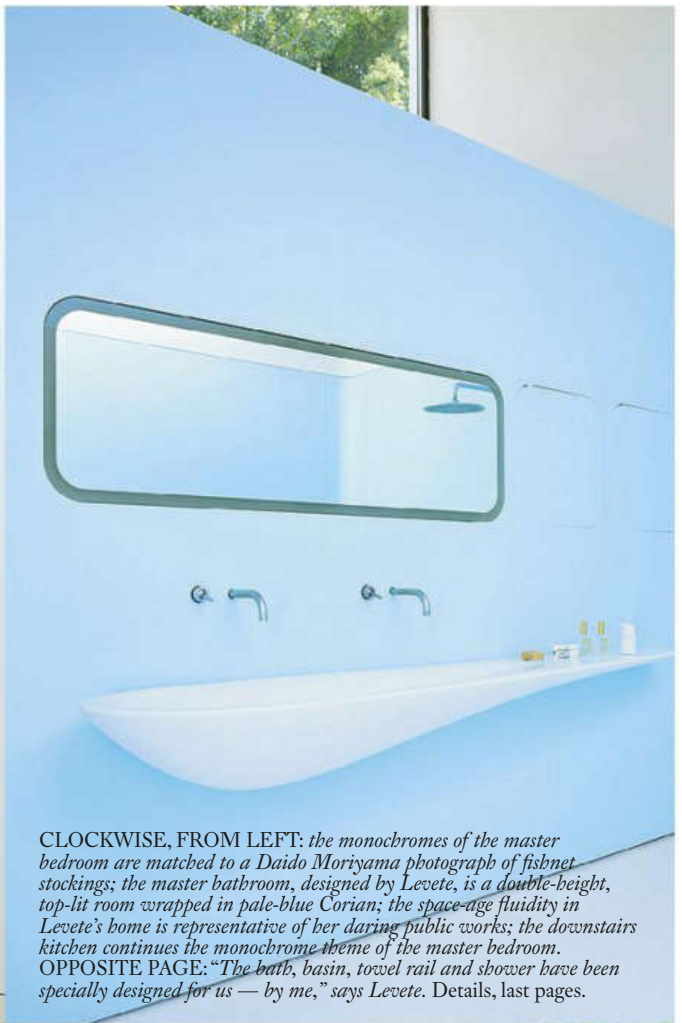


The library is situated in the front of the old Victorian house. The 'Anfibio' sofa bed by Alessandro Becchi for Giovannetti is sandwiched between two Bestlite 'BL3' floor lamps and banks of slender steel section bookshelves. OPPOSITE PAGE: the living room fireplace is a black slit in the wall that is reminiscent of the gill-like detailing on AL_A's schemes for the EDP Cultural Centre in Lisbon and the 10 Hills Place office building in London.



**“THE BATH, BASIN, TOWEL RAIL AND
SHOWER HAVE BEEN SPECIALLY
DESIGNED FOR US – BY ME”**



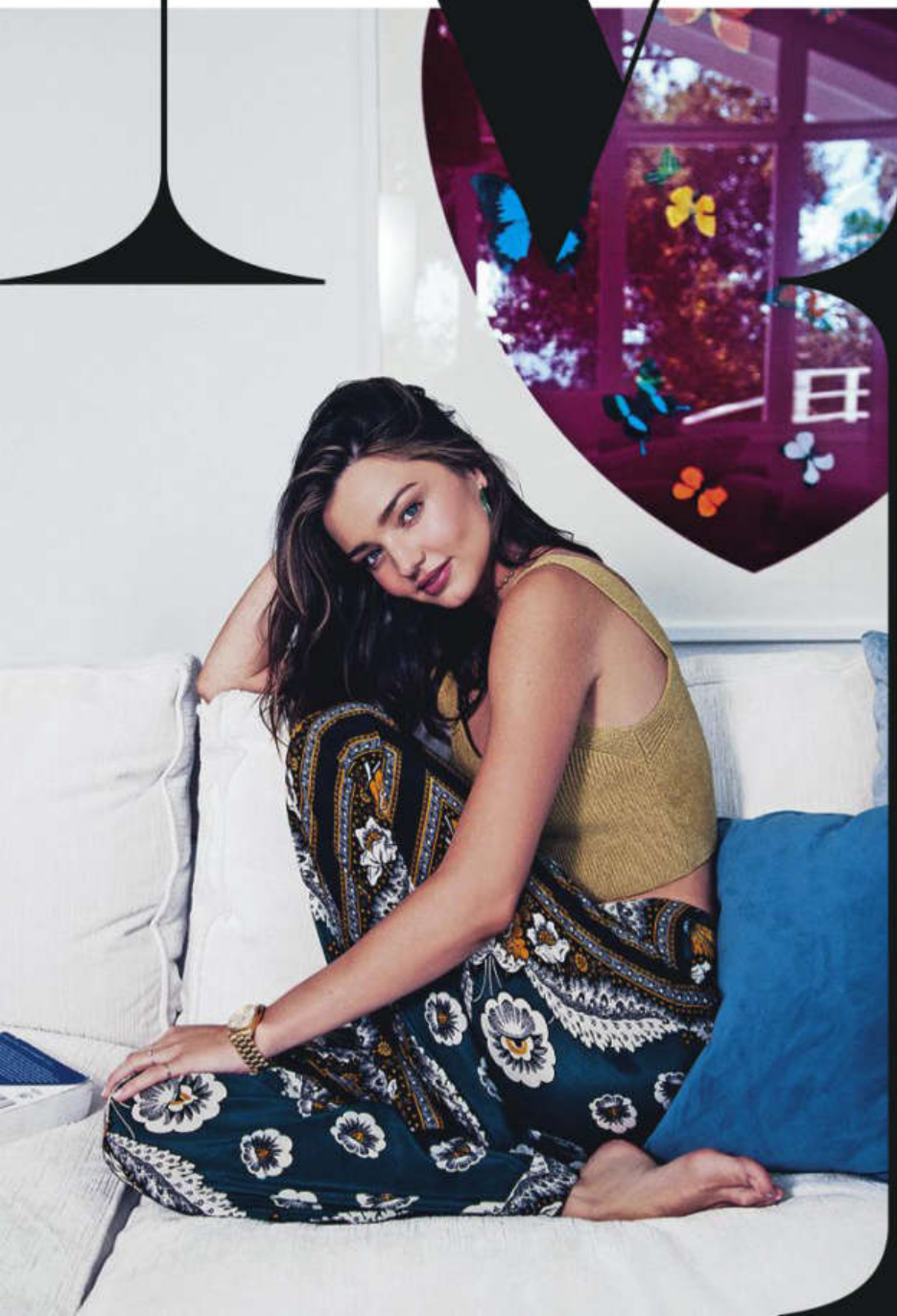


CLOCKWISE, FROM LEFT: the monochromes of the master bedroom are matched to a Daido Moriyama photograph of fishnet stockings; the master bathroom, designed by Leveté, is a double-height, top-lit room wrapped in pale-blue Corian; the space-age fluidity in Leveté's home is representative of her daring public works; the downstairs kitchen continues the monochrome theme of the master bedroom. OPPOSITE PAGE: "The bath, basin, towel rail and shower have been specially designed for us — by me," says Leveté. Details, last pages.



There's no place like home, according to Australian supermodel Miranda Kerr, who chose this Malibu home to share with her young son.

*By Tiffany Bakker
Photographed by
Nick Hudson*





PHOTOGRAPHED
EXCLUSIVELY FOR VOGUE
LIVING IN MALIBU,
CALIFORNIA.

Miranda Kerr in the entryway to the lower garden of her Malibu home. The antique gate, made of hand-carved Indonesian teak with cast bronze handles, is from Berbere World Imports. OPPOSITE PAGE: in the living room, the model sits in front of an artwork by Damien Hirst. The custom-made sofa and throw pillows are covered in fabric by Michael Jon Designs. Details, last pages.



MIRANDA KERR

likes to make sure her house is in order — literally and figuratively. “I’ve had the house feng-shuied, I’ve had it blessed, I’ve had it doused, I’ve had it checked for electromagnetic fields, I ‘sage’ all the time,” she confides with a smile, kicking back in a hammock on the deck of her light-filled three-bedroom Malibu home.

After close to a decade in New York, the Australian model and businesswoman moved to Malibu just over a year ago, so she and her four-year-old son, Flynn, could have a bit of space — a luxury she didn’t feel was attainable living in Manhattan.

“I do love New York, but I feel like having Flynn, it’s important for him to have outdoor space and room to play,” she explains. “In the mornings, he likes to go up and look at the garden and see what strawberries might have grown, or he likes to ride his scooter around or swim in the pool or jump on the trampoline. It’s not a lifestyle we could have in New York.”

Built in 1960, the property also boasts a guesthouse and a pool house but remains surprisingly understated and incredibly homey. Kerr says she wanted something relaxed — and something that reminded her of her childhood in Australia.



The white walls and vaulted ceiling create a sense of space in the light-filled living room, which offers sweeping views of the Pacific Ocean. The fireplace surround is made of chiseled limestone bricks by Ann Sacks; the stone boulders on the hearth are from the home's original mid-century design. Kerr had the brass butterfly closure on the TV cabinet custom-made to tie in with the Damien Hirst art piece. The Palecek pendant light is made of core rattan and natural rope. OPPOSITE PAGE: the Kenas weathered-oak coffee table from HD Buttercup is made of recycled wood. Sitting atop the Indonesian reclaimed teak root cube side table from Berbere World Imports is a 29cm 'Flower Vase' from the Miranda Kerr for Royal Albert collection, holding some fan leaves cut from the garden. The rug is a long-time favourite of Kerr's, which she brought over from her New York apartment.

The grand piano in the living room, for example, is an homage to her beloved grandmother, Ann, who taught a young Miranda to play.

"When I first looked at the home, I liked the fact that it felt tranquil, and that it had such a beautiful view," she says, gesturing towards the majestic blue of the Pacific Ocean. "I wanted it to be like a private little oasis where I could come and feel like I could escape from the world and rejuvenate, because I travel a lot. When I come home, I really want to be able to disconnect from everything outside of these walls." (As part of Kerr's 'disconnect' ethos, the home's Wi-Fi is used only sparingly; the rest of the time it's switched off.)

Kerr created a vision board for how she wanted the house to look and, with assistance from Los Angeles-based interior designer Nan Meltzer, undertook a major renovation, knocking out walls and extending the deck. "Nan helped deliver my vision," she says. "I'm very specific in what I want — basically for the outside and the inside to meet, and for the home to be a place where family and friends felt they could drop by.

"Here I always have people staying with me. I like that people know that they can come by and just hang out," she explains. "They can make themselves at home." »

"When I come home, I really want to disconnect from everything outside these walls"



“I love kids running around here. I love cooking for them and seeing their excited little faces”

« And that invitation extends to Flynn’s little friends. “I love kids running around here. It makes me so happy when his friends come over,” Kerr says. “I love cooking for them. I love seeing their excited little faces.”

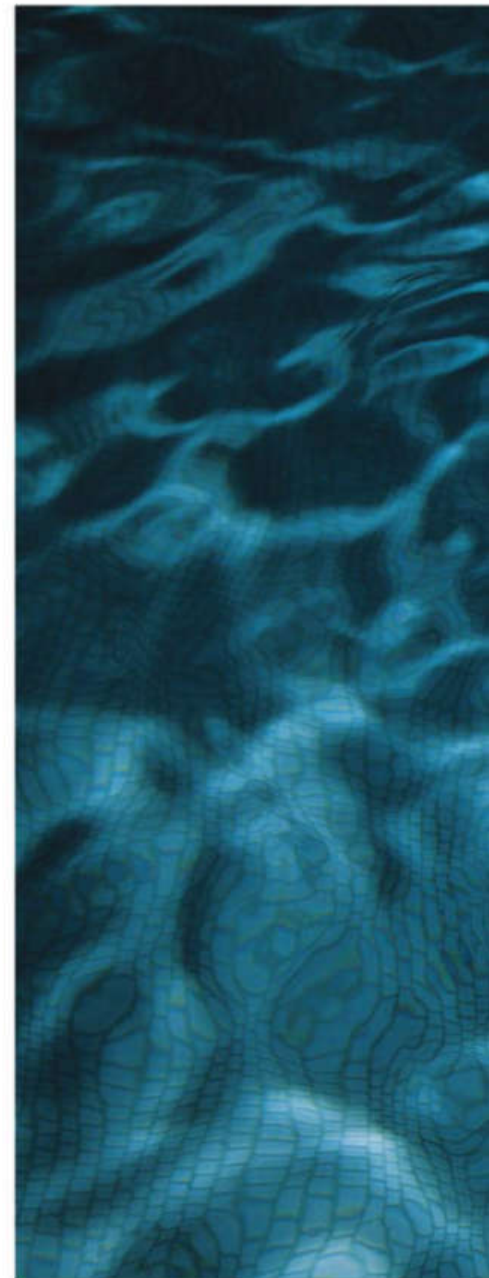
Indeed, Kerr loves to cook — she believes the open kitchen is “the heart” of the home. “That’s where everyone congregates. People can sit on the stools and talk to me while I’m cooking.” When she’s entertaining, she’ll ship in her favourite Australian organic wine in advance and on the day, she’ll get up early and put on her signature dish — roast chicken in lemon, garlic, turmeric and rosemary — before guests arrive. “I like to make sure everything is prepared before people come over so that when they’re here, they can just relax,” she says. “Everything I do has an intention and it’s so intertwined.”

It’s a mantra she carries over into her business life, whether it’s via her successful skincare line, Kora Organics, or through her recent design work: a collection of charm-based necklaces, bracelets and earrings with Swarovski, and a sorbet-coloured collection of fine bone china teaware with Royal Albert. (A new Miranda Kerr for Royal Albert glass gift collection will be available in Australia in March 2016.)

The association with Royal Albert is one that’s close to Kerr’s heart. Growing up, she remembers being besotted by her grandmother’s Royal Albert tea set. “It only came out on special occasions,” she recalls. For Kerr, these memories are not necessarily about the cups and saucers themselves, but about the experience and the ritual of it.

“I like it when something has a meaning behind it, and that’s the same with my house,” she explains. “It’s not just that it looks good aesthetically, but vibrationally it feels good; energetically it feels good. It has a really good intention behind it.”

As for what makes a home, Kerr insists the answer is simple. “The people, my son and the love we share — that’s what makes it a home,” she says with a smile. “That’s what makes me happy. //L



The lounge seating on the front deck, off the living and dining areas, RIGHT, is a custom-made redwood sectional with Sunbrella fabric pillows. The hanging metal lantern and the table — actually a hanging Indian teak bed — are both from Berbere World Imports. BELOW: The pool still has the original 1960s Malibu tiles. "Flynn and I are in the pool almost every day we're home," Kerr says. "The water is so tranquil and calming for us both." OPPOSITE PAGE: Kerr had her 'Hampshire' bath installed in her bedroom. "For me, the bedroom should be a romantic and luxurious space," she explains, "so integrating a freestanding bathtub with my rose-quartz crystal enabled me to achieve that in a simple way." The butterfly rug was custom made using 100 per cent natural materials.



"I like it when something has a meaning behind it, and that's the same way with my house"



A custom-made baby grand piano and stool by the Crystal Music Company in the Netherlands glistens in an area next to the dining room. The vase atop the piano is the 20cm 'Rose Bowl' from the Miranda Kerr for Royal Albert collection; the wall sconce is from Circa Lighting. OPPOSITE PAGE: the redwood deck wraps around the entire west side of the house. "The space allows me to have an outdoor living area," says Kerr, "which is a must for me because I love being out in nature." The Indonesian teak daybed in the background is from Berbere World Imports; the hammock is a gift from a friend: "It's where Flynn and I like to curl up and watch the sun set over the ocean." Details last pages.



TO WATCH THE FULL INTERVIEW
WITH MIRANDA KERR, VISIT
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*Styling by Chloe and Marie-Lou
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VOGUE

CONCIERGE

Alex Hotel's eclectic interiors are captured in a mezzanine vignette containing: Jeanie Petyarre's Untitled (1997, left) and Ruby Packsaddle's Kooloo Kooloo Hills (2000), both from Artbank; Ercol Originals 'Chairmakers' chairs from Temperature Design; an 'Eggcup' stool by Mark Tuckey; and a bronze crab from Orient House. Full story, page 202.



Master strokes

At home with the New York restaurateurs credited with creating 'Brooklyn style'; Sydney's Bennelong restaurant gets a fresh makeover; and a tour of Perth's newest, chicest boutique hotel.

The Tarlows have barely altered their 19th-century Fort Greene brownstone, leaving intact such original features as fireplaces, cornices and wood flooring.

The spaces are decorated with a mismatched collection of antiques, found furniture, piles of books and artwork, including Tarlow's own.

OPPOSITE PAGE: *the restaurateur with his wife and their four children on the front stoop of their home.*





Family affair

The home of creative couple Andrew Tarlow and Kate Huling is a reflection of their influential Brooklyn empire.

By David Prior Photographed by Martyn Thompson

The legend goes that in 1998, when Andrew Tarlow opened Diner in a derelict 1920s dining car under the Williamsburg Bridge, its first patrons were the artists, photographers and musicians who squatted in the abandoned Gretsch drum factory opposite. At that point the sprawling waterfront slice of Brooklyn was still synonymous with shipyards, tenements and hardworking migrant communities. It had not yet become a byword for urban cool and few could have predicted that this desolate neighbourhood would become the wellspring of an influential aesthetic and cultural movement that would go on to creatively eclipse Manhattan and be emulated the world over.

Now, to describe something as ‘very Brooklyn’ in hospitality, design and fashion circles is to be immediately understood — often as code for ‘hipster’. The signatures are readily recognisable: on the gentrification curve, populated with young people and jammed with coffee bars, small restaurants and stores with handcrafted this and artisan that. The lighting is Edison, the walls are exposed brick, furniture is reclaimed and the dress code is vintage.

Yet like all trends that reach peak exposure, what has become known as ‘Brooklyn style’ has often become a parody of itself and veered far from its original inspiration. It is worthwhile then to trace its bloodlines and go back to the heart of where it all began. While it is virtually impossible to pinpoint the architect or originator of any spread of idea or movement, there is a strong case to be made that the new Brooklyn aesthetic was first and most successfully pioneered by Andrew Tarlow and his wife, Kate Huling.

“I guess I think of myself as a producer,” says Tarlow as he builds a fire in the backyard of the historic Fort Greene brownstone where he and Huling live with their four children (Elijah, Beatrice, Roman and Paloma). “I work with creative people in our community and build something around them and their talents.” “It just helps that they share my taste,” he adds with a smile.

That singular taste starts at the Tarlow home and permeates throughout their numerous successful businesses, including a hotel, five restaurants, a butcher, a baker, bars and, most recently, Huling’s leather goods and fashion label. The brownstones in this tree-lined neighbourhood tend to be uniform and neighbours keep to themselves; the Tarlow family home is an exception. The chalk drawings that decorate the stoop and exterior walls are the first signal that an extraordinarily creative family resides within.

Walking inside feels a bit like entering a Wes Anderson film set — books are piled high, eccentric artworks fill the walls, the children sleep in wooden four-poster beds and the well-worn furniture seems as if it was perfectly placed amid the chaos of »



“I work with creative people
and build around their talents”
— Andrew Tarlow



CLOCKWISE, FROM TOP LEFT:
in an alcove off the kitchen, much like in Tarlow's establishments, the patina of another era is celebrated and then teamed with the new and handmade. Antique lamps sit alongside the handsome bags and satchels from Huley's new line of leather goods. Food is a family affair and the children are involved in every aspect of the preparation. Today, it's a simple summer feast of chicken grilled on the open flame, a salad of rocket with shaved parmigiano reggiano and grilled zucchini is laid out on the kitchen's marble surface. The youngest Tarlow, Paloma (right), puts the finishing touches on a family chalk drawing.

CONCIERGE



Reynard, Wythe Hotel

« a young family. The four-level home is imbued with the free-flowing energy of the four children, who interact easily with the chefs, butchers, writers and artists who constantly come and go. It has an easygoing, homey atmosphere that instantly conjures nostalgia for a simpler time gone by.

It is Tarlow's own affection for 'old-timey' authenticity that places him as the latest of a lineage of restaurateurs who have shaped the way New Yorkers live. And it is no coincidence that he has evolved that way, having come of age as a bartender at The Odeon, one of the first game-changing Manhattan haunts where creating a transportative atmosphere has always been held in equal importance to the food itself. It was there that Andrew first met Kate, a waitress, and the young couple have been a partnership ever since.

At Diner it was likely due to the budget restraints of a scrappy young restaurant owner that many of the original details of the old dining cart were retained, but that sense of returning to the past for inspiration has persisted. Once acquainted with the Tarlow imprimatur, it is easy to spot his hand at work. Celebratory of another era yet devoid of the cartoonish affectations of his imitators, Tarlow establishments feel faithful to the historic roots of Brooklyn, a place with a strong sense of community and tradition of making by hand.

It was that unique approach that first attracted both the creative class and Tarlow's community of providores, all craving a counter-culture to the overpriced, newly sanitised and conspicuous consumption-driven Manhattan of the time. With his knack for keeping his eyes peeled for the next locale, Tarlow has consistently provided the hothouse venues that have facilitated a cross-pollination of food, culture and youth and have given rise to the hybrid that is the hallmark of the new Brooklyn. *VL*

BUTCHER, BAKER AND SACHEL MAKER: *The Brooklyn empire of Andrew Tarlow and Kate Huling*

DINER

No single establishment has been more influential in defining the now globally emulated 'Brooklyn style' of the past decade than Diner. Opened under the Williamsburg Bridge in an abandoned 1920s dining cart in 1998, the first restaurant of Andrew Tarlow and Mark Firth quickly came to define a nostalgic, throwback aesthetic and facilitate a powerful cross pollination of Brooklyn's then struggling creative and culinary worlds. While the menu changes daily, you're likely to find such classic favourites as biscuits and gravy, steaks and burgers. *85 Broadway, Brooklyn; +1 718 486 3077; dinernyc.com.*

WYTHE HOTEL

In 2012, when Tarlow and partners converted a textile factory in a largely derelict area of Williamsburg into a large boutique hotel, many Manhattanites thought that the Brooklyn upstarts had finally bitten off more than they could

chew. The doubters were proven wrong. In the three years since opening, the hotel has become a clubhouse for New York's creative class from both sides of the East River. The success of the Wythe represents not only a key coming-of-age of the Tarlow style (the signature nostalgia and concrete both received a sleek polish) but also the evolution of Brooklyn from day trip to destination. It boasts a cocktail bar and restaurant. *80 Wythe Avenue, Brooklyn; +1 718 460 8000; wythehotel.com.*

REYNARD

Although housed at the base of the Wythe, this is no typical hotel restaurant. Exposed brick, reclaimed wood, mosaic tiling and sepia-tinged lighting all point to the familiar design imprimatur of Tarlow. But the all-day menu of seasonally inspired American nouveau dishes surprises with its modern sophistication. *80 Wythe Avenue, Brooklyn; +1 718 460 8004; reynardnyc.com.*

MARLOW & SONS

While a cool young crowd continues to slide into the neighbouring Diner late into the night, as they always have, the veterans of the scene now often opt for the casual all-day dining atmosphere of Diner's relaxed and self-assured brother. *81 Broadway, Brooklyn; +1 718 384 1441; marlowandsons.com.*

MARLOW & DAUGHTERS

Brooklyn's burgeoning artisanal and craft food scene found an early champion in the form of this grocery and butcher. Here the experiments of local producers were elevated, celebrated and refined, and the once-maligned butcher became an unlikely matinee idol. The store specialises in grass-fed beef, house-made sausages and charcuterie, cheeses and fresh produce. You can also pick up a sandwich or a pre-prepared meal. *95 Broadway, Brooklyn; +1 718 388 5700; marlowanddaughters.com.*

MARLOW GOODS

After opening Marlow & Daughters, the realisation came to both Andrew Tarlow and Kate Huling that the only part of the animals not utilised by the butchery and restaurants were the hides. Cue the creation of Marlow Goods and the production of leather products from the same grass-fed cows feeding the crowds in their restaurants. The latest evolution sees the effortless style of Huling come into public view with her own label and storefront, stocked with utilitarian yet stylish wares. *80 Wythe Avenue, Brooklyn; +1 718 384 1441; marlowgoods.com.*

ACHILLES HEEL

The time-worn floors, original mirrors and hardwood bar at this waterfront locale are a nod to the shipyard tavern that stood in its place at the start of the 20th century. The casual café serves coffee and pastries in the morning before transitioning

to cold cuts, cocktails and a counter-culture scene. *180 West Street, Brooklyn; +1 347 987 3666; achillesheelnyc.com.*

SHE WOLF BAKERY

Every empire must ensure its supply of daily bread. For Tarlow's, that's She Wolf Bakery. Its prized sourdough loaves — produced with natural leavens and long fermentation times — are available at Marlow & Daughters, Roman's and Achilles Heel, as well as four NYC greenmarkets. *+1 718 486 7091; shewolfbakery.com.*

ROMAN'S

Named after Tarlow and Huling's third child, this place is a reinvention of the Brooklyn neighbourhood Italian. It is low-key and often under the radar, but it is perhaps Tarlow's finest restaurant in terms of food and a reminder that belying all the style is the substance of a timeless restaurateur. *243 Dekalb Avenue, Brooklyn; +1 718 622 5300; romansnyc.com.*



Diner



Marlow & Daughters



Marlow & Sons



Achilles Heel

PORTFOLIO

THE HEIGHT OF FASHION

The Array East Penthouse — a world-first collaboration between Mirvac and fashion illustrator Megan Hess.

ROYAL PLUSH

Opulent finishes and furnishings inspired by the regal elegance of the Palace of Versailles.

SO GOOD LOOKING

Take a peek at one of Melbourne's best views over the city and Yarra River to Port Phillip Bay.



PHOTOGRAPHER: MARK ROBER PHOTOGRAPHY, © MONIQUE JACOT/GAMMA-RAPHO VIA GETTY IMAGES (PICTURE FRAME), ASSISTANT: RICH MACDONALD, STYLIST: TESSA KAVANAGH

THE HEIGHT OF FASHION

THE ARRAY
APARTMENT
BUILDING IN
YARRA'S EDGE,
MELBOURNE.



A world-first partnership between high-end fashion illustrator Megan Hess and leading property group Mirvac makes the luxurious Array East Penthouse a once-in-a-lifetime offering. Capturing sweeping water and city views from its north-facing position atop the prestigious Array building, this expansive dual-level penthouse on the cusp of Melbourne's CBD was always going to be something special — but the finishing touches from Hess make it a work of art. The illustrator, who is known for her work with brands such as Prada, Dior and Chanel, created an elegant contemporary home with a bespoke combination of her own designs and luxe pieces sourced from prestigious labels around the world. "I am incredibly proud of the result," Hess says. "I wanted to create a space fit for a modern, urban and chic king and queen of Melbourne — a space that blends luxury and comfort." Located on the banks of the Yarra River, a stroll from Crown Melbourne casino, restaurants, transport and the city centre, the Array East Penthouse provides the perfect setting for a beautiful life.

"I WANTED TO CREATE
A SPACE FIT FOR A MODERN,
URBAN AND CHIC KING AND
QUEEN OF MELBOURNE —
A SPACE THAT BLENDS
LUXURY AND COMFORT"

THE VIEW FROM THE TOP

SO GOOD LOOKING

Panoramic views over the city and Yarra River to Port Phillip Bay provide a fitting backdrop to the grandeur of the Array East Penthouse. Floor-to-ceiling windows capture impressive vistas from almost every room and take full advantage of the home's sunny north-easterly aspect, while the lofty ceilings provide an expansive sense of light, space and privacy rarely found in the city.



SCENTS OF PLACE

The right scent is key to setting the mood in any home. Unique, unexpected fragrances, such as the London-inspired candle from the Eclectic by Tom Dixon range, are a perfect match for the Array East Penthouse.



Eclectic by Tom
Dixon 'London'
candle, \$130;
dedeplus.com.

FASHION FORWARD



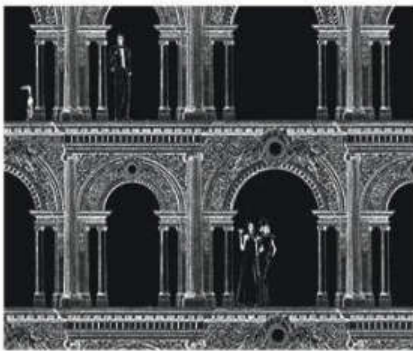
Megan Hess



A FINE ART

Megan Hess's signature style, as shown in this illustration inspired by a Fendi dress by Karl Lagerfeld, infuses the Array East Penthouse with a glamorous international feel. With this collaboration, Mirvac joins an elite list of Hess clients, from Louis Vuitton, Balmain and Tiffany & Co. to Kate Moss, Bergdorf Goodman and Vogue.

A STRONG FINISH



GOOD ON PAPER

Megan Hess custom-designed a fashion-inspired wallpaper (pictured above) that was made by Porter's Paints exclusively for the Array East Penthouse. The wallpaper is used to create elegant feature walls in the study and the king suite.



OPEN HEARTED

Designed for easy contemporary entertaining, the deluxe kitchen at the heart of the home is bright, spacious and beautifully finished with a Calacatta marble island, stone benchtops and Gaggenau appliances. There is also a butler's pantry with a Liebherr wine cabinet.

SOFT SPOT

ROYAL PLUSH

Inspired by the Palace of Versailles, the Array East Penthouse features a soft, neutral palette. This theme is complemented by opulent furnishings including Versace ottomans, a Fendi couch and a Roberto Cavalli coffee table. Megan Hess also created a bespoke marble dining table with a gold-leaf base — her first foray into furniture design — and a selection of illustrations that enhance the home's distinct high-fashion feel.



Versace 'Medusa Gold' vase;
www.d.com.au/rosenthal.



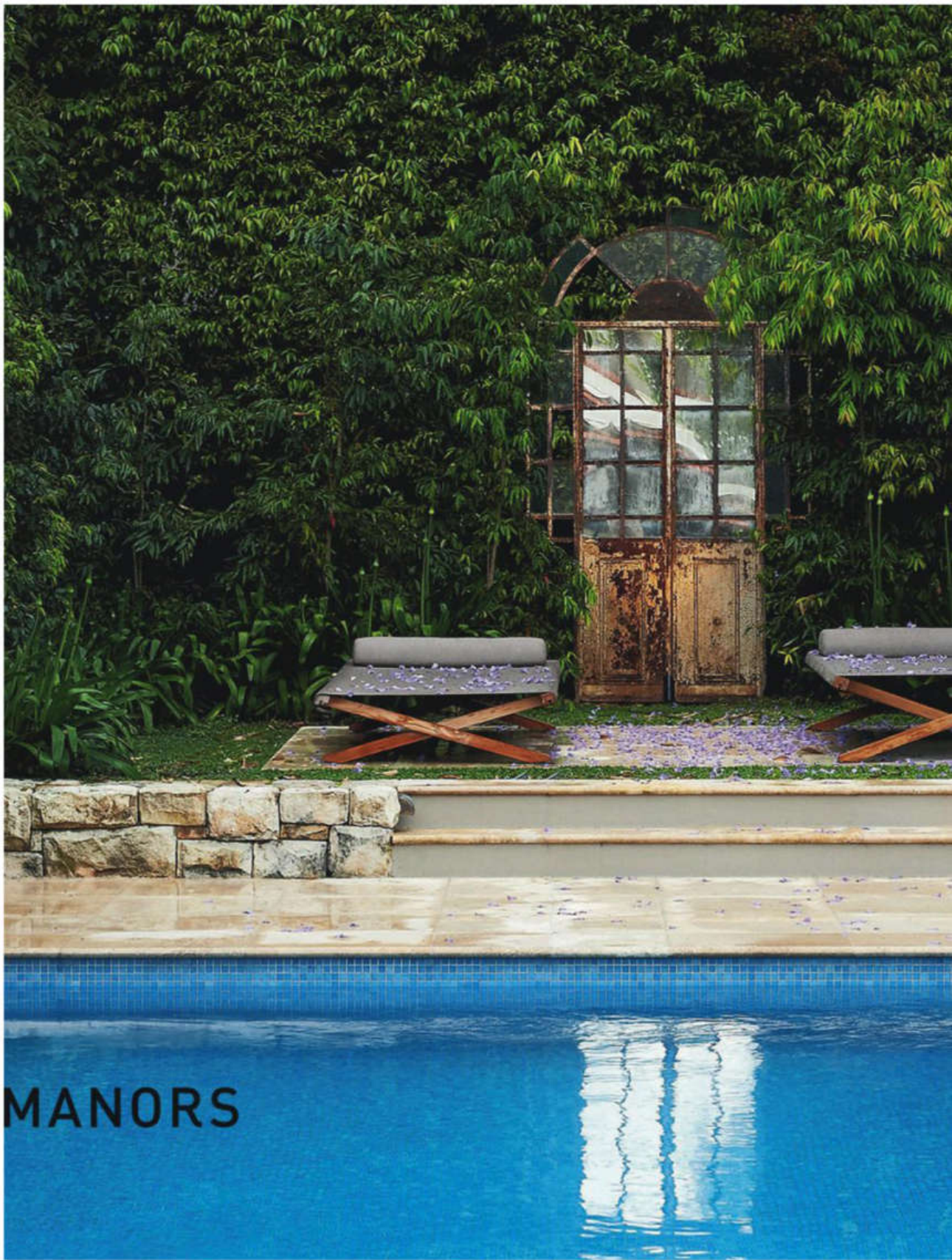
Waterford Crystal 'Draper DOF Tumbler Pair',
\$249; waterfordcrystal.com.au.

A BIT OF A DISH

Every detail has been thought of in styling the East Array Penthouse to the highest standards, right down to the perfect glassware. Megan Hess handpicked pieces including the Versace vase and Waterford crystal glasses (pictured above), which have elegant details and touches of gold to tie in with the home's opulent, Versailles-inspired palette.

FOR MORE INFORMATION ABOUT THE ARRAY EAST PENTHOUSE,
VISIT ARRAYPENTHOUSES.MIRVAC.COM.





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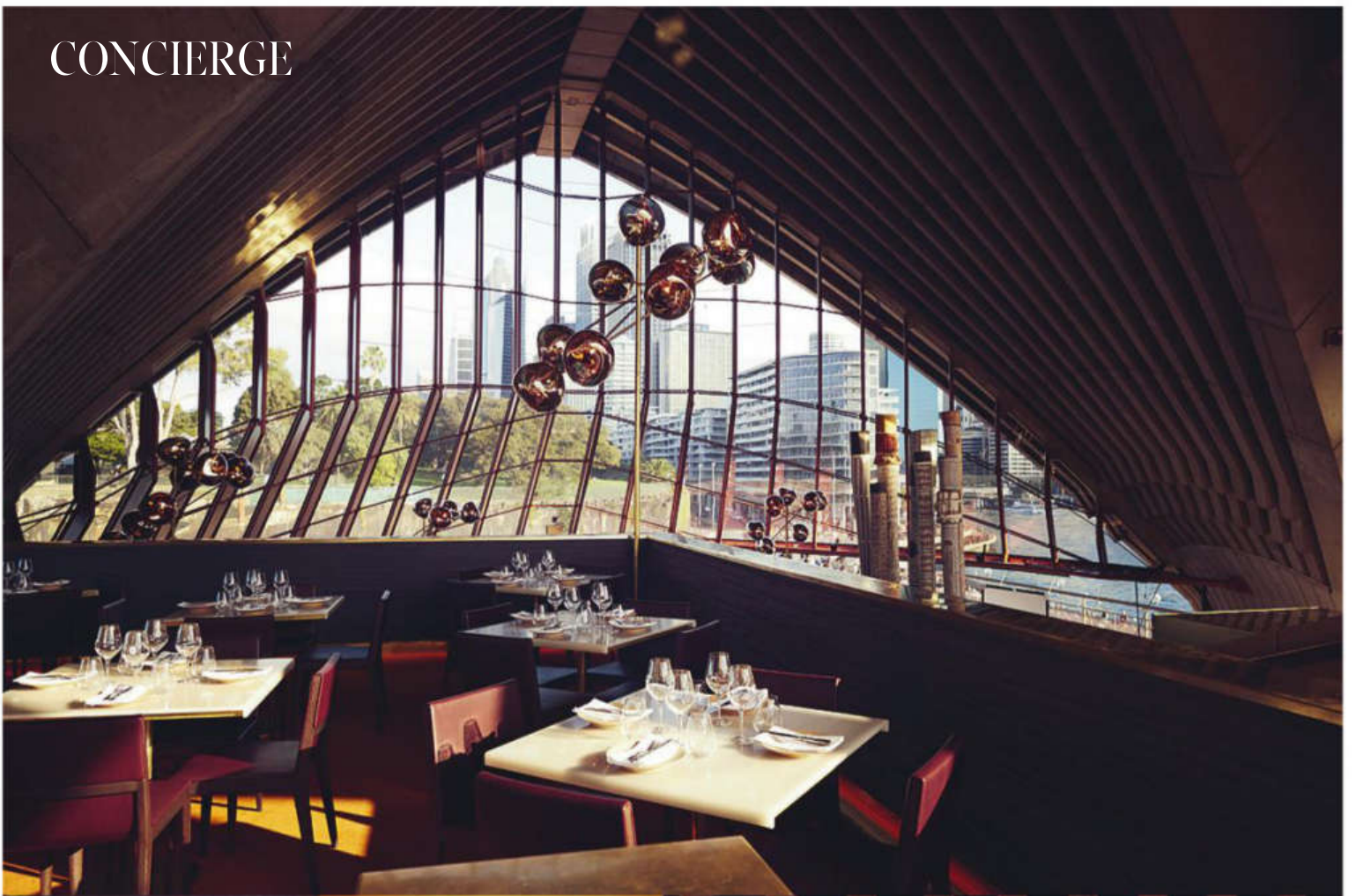
FROM LEFT: Chef de cuisine Robert Cockerill, head sommelier Russ Mills, Sydney Opera House CEO Louise Herron, executive chef Peter Gilmore, general manager Kylie Ball, restaurant manager Neil Walkington. On the left (and over page) is the Yölngu People's Larrakitji artwork.

a star is reborn

The iconic Bennelong restaurant at the Sydney Opera House is back in the limelight, and this time it's singing a different tune.

By Alexandra Brown Photographed by Mick Bruzzese

CONCIERGE



CLOCKWISE, FROM TOP:
the enviable view; Tom Dixon
'Meli' lamps are a feature of
the restaurant; a dish of mussels,
clams and pippies with onion
shoots, bean blossoms and
guanciale from The Restaurant
menu; table made of Marblo and
B&B Italia 'El Cbair'; the Paul
Davis plates, Chris Plumridge
bowls and Malcolm Greenwood
milk jug are all handmade.



T

he magical sight of Tom Dixon's gold, oyster-like, 'Melt' lamps — launched mere months ago at Milan Design Week — shining brightly from within the shells of the Sydney Opera House is the first sign that something has changed at Bennelong restaurant.

Once inside, the other notable difference is a lack of stiff, starched white tablecloths. In fact, an air of the informal has replaced the pomp and circumstance the landmark location had become known for. However, the transition has not been without a few false starts.

When Guillaume Brahimi finished up his 12-year tenure 18 months ago to make room for a more modern and egalitarian restaurant, it was announced that Melbourne's Van Haandel family would be stepping in. But, after a fire at their Stokehouse restaurant, the tender was up again. Now, Bennelong restaurant has finally reopened under the helm of The Fink Group and head chef Peter Gilmore.

Tim Greer, a director of Tonkin Zulaikha Greer Architects, was tasked with updating the venue to make better use of the entire space and provide for more casual and democratic dining experiences.

But what to do with one of the country's most famous dining destinations in such an iconic location? Working within the confines of Jørn Utzon's shells and honouring the building's heritage and colour scheme, Greer modified the floorplan and gave the interior a subtle update — more of a nip and tuck than a full-blown facelift.

"Whatever we were going to do was never going to change the fundamentals of that space," explains Greer. "What you can do is change the fundamentals of how people perceive it."

Bennelong restaurant now includes three main areas for dining or drinks. The top space, previously only used for functions, is now The Bar, where diners or theatregoers can pop in for a wine or a cocktail. In the centre is the Cured and Cultured area, a square brass bar surrounding an open kitchen where diners can view the precision of the slick-but-friendly chefs before them, not unlike a high-end sushi restaurant. The lower level, The Restaurant, is reserved for more formal two- or three-course à la carte dining.

To create these spaces, Greer used materials to honour the building's past and reference the present. Generous use of brass on the bars and trimmings reference the original windows, which are framed by brass and bronze. The 'Melt' lamps echo the original 'lighting trees' designed by Peter Hall, the architect who completed the Opera House when Utzon left the project in 1966, and create a thoughtful design continuum.

Back to the missing tablecloths. Made from Marblo (a resin that looks like marble but feels softer and doesn't clink when it comes into contact with a glass or plate) Greer's tables ever-so-gently curve down on two sides, emulating the drop of a cloth.

"We're playing a game with the tablecloth that's no longer there — that talks to the casualness of our society and how we dine," he says.

The kitchen — which you can see if you book one of six seats available for 10 courses at the intimate chef's table — was masterminded by Gilmore and executed by Greer. There's a lovely moment as you head towards the window, boasting arguably the city's best harbour view, and the sun hits the wall's white vertical subway tiles revealing a careful combination of gloss and matte tiles, to echo the building's great sail tiles. "Subtlety is a little bit underrated at the moment and I think the world needs more of it," says Greer.

"Whatever we were going to do was never going to change the fundamentals"
— Tim Greer, architect



CLOCKWISE, FROM TOP: detail of the 'Melt' lamps; raw kingfish with artichoke, capers and ice plant from the Cured and Cultured menu; The Bar upstairs includes the Opera House's original Fritz Hansen 'Swan' chairs, freshened up with new upholstery.

As Louise Herron, CEO of the Sydney Opera House says, the site is "the symbol of modern Australia, and the importance of food and wine has greatly increased since the time that it opened. So it was important we had a solution that was contemporary and represented the importance of food and wine to our culture." To execute that vision, in stepped Peter Gilmore, executive chef of Quay and known for technical and complex tasting menus from just across the waterway.

So, is it just Quay in a different location? The short answer is no. Gilmore has been looking for a sister restaurant for Quay for a few years, in which to offer "a different expression of my cuisine," he says. "What I wanted to achieve here at Bennelong was something that was a little more produce-driven, a little bit more natural with not too much happening to the ingredients and respecting their origins and their qualities," says Gilmore. Think John Dory served on the bone, which you would never see at Quay. "It is a little more rustic," he says.

Come to the Cured and Cultured bar for the fresh Sydney rock oysters with a subtle lemon and pepper granita with a glass of champagne or Serafino and linger for the red claw yabbies, a dish that can only be described as pure joy. At service, an enthusiastic chef passes the dish over the bar and says it's "like Sunday morning". And he's right: the smell of warm buckwheat pikelets, the process of »

CONCIERGE



CLOCKWISE, FROM TOP LEFT: Layered felt on the wall beside the stairs has the appearance of concrete. It was chosen to visually mimic the forecourt and also for its sound-absorbing quality; a modern take on strawberries and cream; The Restaurant on the lower level is reserved for more formal dining.

« placing the yabbie on one, topped with house-made cultured cream and lemon jam, is like a happy memory except that it's the first time you've ever tried such an ingenious flavour combination. Tradition says this place is far too fancy for eating with your hands but with some encouragement from the chef, it's done —and it's heaven.

Downstairs in The Restaurant, the buttery slow-cooked heirloom pumpkin sitting in Bruny Island C2 cream and topped with roasted seeds and generous slices of Manjimup truffle is a highlight.

As we've come to expect from Gilmore, the desserts are outstanding. Here, they're a bit playful, referencing classic Australian desserts such as pavlova but with meringue shards shaped like the Opera House. "I wanted to have a lot of fun so I have delved a little bit into my childhood for the references," says Gilmore, "but they are inspiration for quite grown-up desserts. We really wanted to have this seen as an extension of the cultural offering of the Opera House."

However, there are no fine-dining intimidations at Bennelong. Waitstaff headed up by general manager Kylie Ball, formerly of Quay, and restaurant manager Neil Walkington are friendly and relaxed. Plus, head sommelier Russ Mills is confident and a bit cheeky.

In coming months, there will be more dining options, such as a Sunday brunch and late-night supper menu. "We are hoping people will come in to the Cured and Cultured bar, have some champagne and oysters or a bit of sashimi before a show and then pop back in for supper afterwards and maybe have a truffle-and-cheese toastie and some dessert," says Gilmore. "The essence of what we wanted to do was to really activate the space and make it something where there are lots of possibilities so more and more people can enjoy it." Tick. *VL* Visit bennelong.com.au.





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CONCIERGE

The industrial feel of the lobby is softened by the colourful communal dining area and the Vitra 'Akari' pendant lighting.



JUST LIKE HOME

A BEACON OF CONTEMPORARY design has emerged among the eclectic mix of gritty bars, ethnic restaurants and cultural institutions that comprises Perth's Northbridge. Long the haunt of rambunctious late-night revellers, the inner-city precinct is undergoing a renaissance, and the Alex Hotel is its latest standard-bearer.

Housed within a new six-storey building by award-winning architect Michael Patroni, the hotel is flanked by the CBD, Perth Cultural Centre and always-bustling William Street. Seventy-four bedrooms are tucked into its tight footprint. The lobby, mezzanine and rooftop deck are dedicated communal areas, while the top floor includes a private meeting room for up to 20 people. Minibars have been taken out of rooms and replaced with an honour-based kitchen concept on the mezzanine, while a Robert Simeoni-designed restaurant associated with the hotel is accessed via the laneway behind.

Its owners, a group of five Perth businessmen, believe the hotel's location and European 'townhouse'-style of hospitality give it an edge over competitors. "We wanted a hotel with personality and culture, with an equal focus between bedrooms and living spaces; a hotel like a home," says Miles Hull, co-owner and general manager. "We looked to Arent & Pyke because they deal in contemporary, relaxed homes."

"Our brief was to think of Alex as a personality — an old uncle you like to visit. It needed a sense of an individual who had lived in the space," says Sarah-Jane Pyke, who worked on the interiors with business partner Juliette Arent and associate Dominique Brammah.

To achieve a timeless look and soften the industrial-style interior, Arent & Pyke collaborated with New Zealand design team Douglas and Bec on furniture and accessories. The resulting pieces sit alongside an

Personality and an independent spirit are key themes at the Alex, Perth's latest boutique hotel.

eclectic mix of design classics ranging from Mattiazzi 'Branca' stools to Thonet 'No. 811 Hoffmann' cane chairs and classic Fermob 'Bistro' chairs. Ambient lighting, including designs by Le Corbusier and Ladies & Gentlemen, is hung throughout the hotel, while in the rooms, luxurious Bemboka blankets contrast with stark white Beltrami linen.

"We wanted elements to feel so classic you couldn't place them," says Pyke. "Is that a style that's been around for a while or has it just been dreamed up? We feel that adds to the comfort of the space."

Enhancing the mood is a calming palette of sage green, dark charcoal-blue, dusty rose pink, lilac and mustard yellow. "The owners instantly understood the interest and depth it would allow us to work with," adds Pyke. "We had a lot of fun with the combinations: on one level we have dark charcoal-blue walls, a pale-pink bedhead and mustard-yellow bedsides — it's really playful."


Common areas are similarly thoughtful. Downstairs is relaxed with low furniture and a communal table, while upstairs a mix of furniture heights and room configurations provides a more private experience. "We wanted the space to be inclusive, to invite you in and allow you to make it your own home," explains Pyke. And as the saying goes, there's no place quite like it. *VL*

Visit alexhotel.com.au; arentpyke.com.



CLOCKWISE FROM LEFT:
 the mezzanine breakfast bar features
 a custom table with tiled top and pink
 Mattiazzi 'Branca' bar stools; an Artek tea
 trolley is piled with collected pieces
 including a ceramic glove mould from
 Tarlo & Graham; the rooftop space mixes
 custom wooden bench seating with Boracay
 'Circle' chairs and Uccio side table and
 chairs by Daniel Barbera; a custom
 formation of the Shape Up pendant by
 Ladies & Gentlemen Studio for Roll &
 Hill illuminates the stairwell; the bedhead
 and bedside table are by Arent & Pyke
 and Douglas and Bec; a black 'Kora' vase
 by Studiopepe and ceramic vessels by Tania
 Rollond grace the shelving near the
 mezzanine lounge. Details last pages.





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RETURN TO AVALON

Fans of Kelly Wearstler's glam hotel interiors should start planning their US holidays; she's decorating a series of hotels that husband Brad Kors plans open over the next 18 months. His Proper Hotel brand is set to debut with the San Francisco Proper Hotel this year but first up is a refresh of Wearstler's first hotel, the Avalon Beverly Hills (below); avalon-hotel.com.



Look at Moooi

IT'S ALMOST TOO BEAUTIFUL (FOR A BRAND WHOSE NAME IS BASED ON THE DUTCH WORD FOR). MOOOI'S NEW RANGE OF HOTEL BEAUTY PRODUCTS INCLUDES HAND LOTION (TOP RIGHT) AND CONDITIONER; MOOOI.COM.



INDIAN IDYLL

Rajasthan Style by Laure Vernière; photographs by Anne Garde (Assouline, \$115) is a pictorial tour de force that captures the sublime beauty and colour of the people, nature and places of this legendary region of India. To paraphrase the author, there's enchantment at every turn of the page.



The suite life

From new destinations to stop by for a touch of luxe treatment to must-have products to pack in your suitcase.



ROCK-STAR ROOM

New York's rock-chic Ludlow Hotel has opened a 17th-floor penthouse suite designed in an eclectic 1980s vibe. Think Moroccan pendants, Indo-Portuguese beds and 'tree-trunk' nightstands. From \$2645 a night; designhotels.com.

Classic statement

Luxury brands offer luggage in countless patterns, materials and shapes — as do counterfeits. But there's no mistaking a vintage Louis Vuitton trunk (introduced in 1858) or its Monogram canvas (first sold in 1897) — as seen in this courier trunk (right), from the Vintage Luggage Company in Sydney's Double Bay.



PARIS JE T'AIME With a strikingly beautiful velvet and leather interior by India Mahdavi and updated French classics from a kitchen led by Guy Martin, 1 Loce Paris in Charles de Gaulle Airport's Terminal 2E is almost worthy of a trip to Europe!



Nuo dynasty

NUO HOTEL BEIJING, THE FIRST IN A PLANNED CHAIN, HAS OPENED IN THE CHINESE CAPITAL. A BLEND OF MING DYNASTY AND MODERN ELEMENTS, ITS 438 ROOMS FEATURE LUXE WOOD, LEATHER AND MARBLE FINISHES WITH JEWEL-TONED ACCENTS; NUOHOTEL.COM.



DIGITAL UPDATE

The globetrotter's go-to of the Naughties, Luxe City Guides, seemed to have lost its way, but with ex-Lonely Planet publisher Simon Westcott in the driving seat, its back on track with a new app. It features expanded intel to 25 of the world's hottest cities. Best of all, the app is 100 per cent usable offline.



TRAVEL NEWS

LAX FIRST IN CLASS

Visitors to the Qantas First Lounge at LAX may notice a similarity to its Sydney and Melbourne equivalents. Designed by Marc Newson, they share American oak walls, Tai Ping 'Hex' carpets and Carrara marble bars. Knoll seating adds a Californian vibe to the LAX space, which Newson describes as a "beautiful, calm oasis".



SYD



The LA First Lounge (above) and the award-winning Sydney First Lounge.

IN HIGH STYLE

The latest luxuries and more convenient flights to desirable destinations will have you preparing for take-off in no time.



CAUSE FOR CELEBRATION

Sommeliers and mixologists from Neil Perry's Rockpool Restaurant Group now choose the wines and spirits for Qantas flights and lounges. In addition to reviewing 1200 wines each year, they will also be available to recommend wines in the lounges and, in a Qantas first, create monthly cocktails.



NEW HORIZONS

SAN FRANCISCO SEEMS CLOSER WITH THE RETURN OF DIRECT QANTAS FLIGHTS FROM SYDNEY STARTING 18 DECEMBER. CHERRY BLOSSOMS MORE YOUR STYLE? FLIGHTS BETWEEN AUSTRALIA AND TOKYO ARE NOW TWICE-DAILY. VISIT QANTAS.COM.



TRENDSETTER

Model Jessica Hart is due to reveal the results of her first project as a Qantas trend consultant this month: a limited-edition Bird and Knoll scarf featuring a destination that "feels like home". It will be available for \$298 from qantas.com and other Bird and Knoll stockists. Previous scarves by the brand have featured prints of Bondi Icebergs, Hong Kong and San Francisco.



MAX MARA \$1514

DOLCE & GABBANA \$514

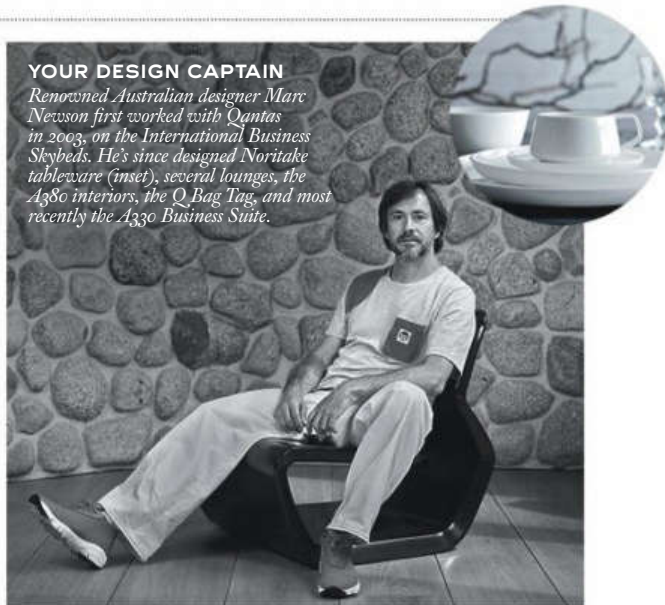


↑ indulgence

IN ADDITION TO WHITE-PACKAGED AURORA SPA PRODUCTS IN ITS AMENITY KITS AND BUSINESS LOUNGES, QANTAS NOW OFFERS A BESPOKE, BLACK-PACKAGED RANGE IN ITS FIRST LOUNGES. PURE LUXURY!

YOUR DESIGN CAPTAIN

Renowned Australian designer Marc Newson first worked with Qantas in 2003, on the International Business Skybeds. He's since designed Noritake tableware (inset), several lounges, the A380 interiors, the Q Bag Tag, and most recently the A330 Business Suite.



BY ALEXANDRA BROWN. EDITED BY KIEREN CHARTERS. PHOTOGRAPHERS: NICOLE BENTLEY, JORN TOMTER, GETTY IMAGES

HAYMES. AS INDIVIDUAL AS SIMONE HAAG.



Because Simone didn't want a look like anyone else's, she looked to Haymes. Her Scandinavian-inspired aesthetic called for a suitably refined backdrop. She found it in Haymes Organic 1 – a calming canvas for her considered collection of ceramics, art and furniture. To find a colour that celebrates your individuality and to locate your nearest exclusive retailers, visit haymespaint.com.au. See more of Simone's home on our website.

Haymes
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FOOD NEWS



PORTSIDE PATINA

Architect Alex Popov and interior stylist Sibella Court are helming the restoration of Sydney's Hotel Palisade. The ground-floor bar of the 100-year-old barbour-side landmark has already opened — an homage to the skilled craftsmanship and unfussy building materials of its heyday. Boutique accommodation and a roof-top bar are due for completion in the coming months. 35 Bettington Street, Millers Point, NSW; bottlepalisade.com.au.



READS TO RELISH

Culinary inspiration from some of our best chefs. FROM TOP: *Rome: Centuries in an Italian Kitchen* by Katie and Giancarlo Caldesi (Hardie Grant, \$50); *The Cook and Baker* by Cherie Bevan and Tass Tauroa (Murdoch, \$50); *Maggie Beer's Spring Harvest Recipes* by Maggie Beer (Lantern, \$30); *Alla Fratelli: How to Eat Italian* by Terry Durack and Barry McDonald (Murdoch, \$50); *A Lombardian Cookbook* by Roberta Muir and Alessandro Pavoni (Lantern, \$60); *Guillaume: Food for Family* by Guillaume Brahimi (Lantern, \$80); and *Spice Temple* by Neil Perry (Lantern, \$70).

CHIC CHOCOLATE

Here's a sweet collaboration: chocolate by Kelly Wearstler and US chocolatier Compartés. Varieties include milk chocolate with pink Himalayan crystal salt and dark chocolate with sugar crystals, \$17.80 for 85g. kellywearstler.com.



LÛMÉ-NARY

Housed in an old Melbourne burlesque club, with a fit-out by Studio Y and dishes such as lambs blood ganache (below) on its tasting menu, Lûmé is one of the star restaurant debuts of 2015. The best/worst part? Chefs John-Paul Fiechtner and Shaun Quade don't reveal what you've eaten until afterwards. 226 Coventry Street, South Melbourne; restaurantlume.com.



POP GOES NOMA

Danish chef René Redzepi (above) is bringing his renowned Copenhagen restaurant Noma to Sydney for a 10-week pop-up at Barangaroo starting January next year. For bookings, visit noma.dk/australia.



London calling

BILL GRANGER HAS OPENED HIS THIRD GRANGER & CO RESTAURANT IN LONDON, IN KING'S CROSS. STANDOUT MENU ITEMS INCLUDE JASMINE TEA-SMOKED SALMON, FREEKEH, SPROUTS, KEFIR GOAT'S YOGHURT AND DILL PICKLES (LEFT). 7 ST PANCRAS SQUARE, LONDON; GRANGERANDCO.COM.

Tasting plate

Whet your appetite on these bite-sized updates, from designer delicacies to the hottest new restaurants to try.

Soft spot

ADD GORGEOUS LEATHER PLACEMATS AND COASTERS TO THE GROWING LIST OF PRODUCTS CREATED BY 1803 ARTISAN DEER DESIGN IN A BID TO MINIMISE WASTE ON ITS VENISON FARM NEAR ORANGE, NSW. LUXE GETAWAY PRETTY BEACH HOUSE IS AMONG RECENT CONVERTS; 1803.COM.AU.



GOURMET GALERIES

The arrival of Walsh Bay dumping institution Lotus at The Galleries — with a sleek interior (above) by DS17 and ex-Billy Kwong chef Chris Yan in the kitchen — is drawing foodies to the Sydney CDB retail hub. Expect a caffeine-hit of popularity soon, when The Grounds cafe joins the line-up; thegalleries.com.



IN GOOD TASTE

Rachel's Gourmet Greek Dessert Yoghurt

Combining thick, creamy yoghurt with on-trend flavours like boysenberry and vanilla, Rachel's Gourmet Greek Dessert Yoghurt is created for lovers of fine food. Try our other taste sensations – sophisticated salted caramel and smooth butterscotch and vanilla bean.

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Trend Report

Black & White

Bold and dramatic, Black & White is one trend that never goes out of fashion. Driven by innovative new materials and finishes, Black & White is all about visual theatre. Contrast high gloss finishes with muted blacks or brilliant whites. Accent with chrome. Even add a striking centrepiece like a black freestanding bath.

This combination makes a statement and leaves an impression.

To see more emerging trends visit www.reece.com.au/trends



Make a statement and leave an impression.

Bold, dramatic and all about visual theatre.

- 1 Alape Circa 450 Above Counter Basin
- 2 Milli Axon Wall Basin Set, WELS 6 Star, 3.5 L/Min
- 3 The Kado Lure Petite Black Freestanding Bath
- 4 Sussex Pol Toilet Roll Holder
- 5 Posh Solus 5F White Rail Shower, WELS 3 Star, 9 L/Min
- 6 Sussex Pol Bath Mixer Outlet System
- 7 Milli Glance Shower/Bath Mixer

VOGUE

KITCHENS & BATHROOMS

GUIDE



3

4



6



9

Character studies

These subtle accents and finishing touches will give your kitchen or bathroom the big personality it deserves.

Photographed by
EDWARD URRUTIA
Styling by
MATT PAGE

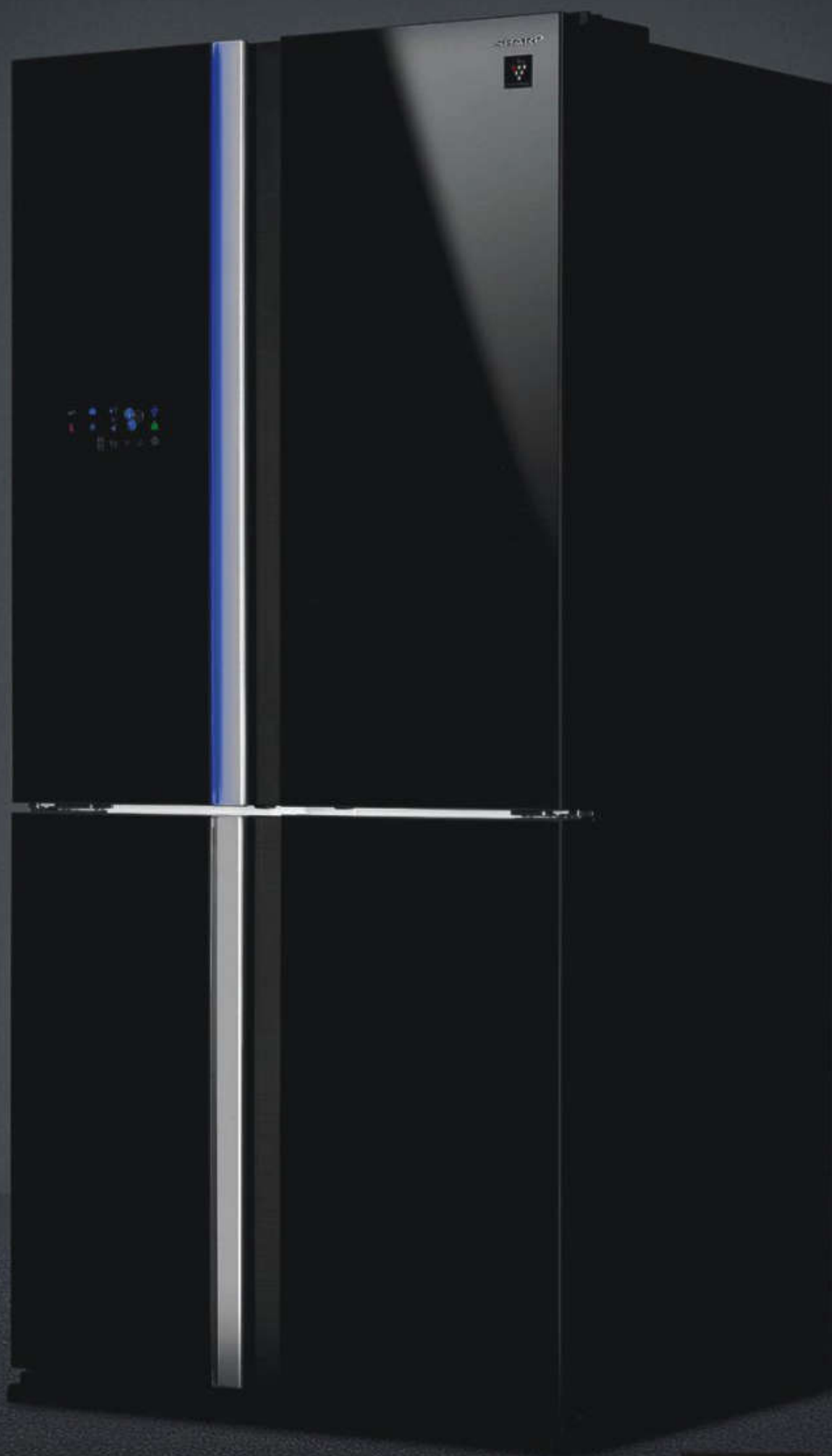
1. Rapsel 'Barcelona' 600mm basin in Portuguese stone, \$2510, from Candana. 2. Clockwise from above: Palmwood handle, and boxwood handle, both from \$24, and Brionne industrial handle in Sherardized Rustique, from \$43, all from Mother of Pearl & Sons. 3. Wow 3D Collection 'Nilo' 124mm x 124mm tiles, \$226 per square metre, from Di Lorenzo. 4. Custom Carrara marble sink, from \$1500, from Euro Natural Stone. 5. From top: B&M 'Classic' handle in Oiled Rubbed Bronze, and 'Marine' handle in Satin Nickel, both from \$41, from Mother of Pearl & Sons. 6. Mother of Pearl & Sons ebony handle, from \$24. 7. Dinosaur Designs 'Orchid' bangle \$546. 8. From top: B&M handle in Aged Brass, \$37, and Sun Valley Bronze handles in Burnished Silicone Bronze, \$103, and Raw White Bronze, \$81, all from Mother of Pearl & Sons. 9. Mother of Pearl & Sons brass knob, \$38. 10. Pink jaguar marble, from \$250 per square metre, from Euro Natural Stone. Details, last pages.

1. Black-and-white 3D Mosaic marble tile, \$140 per square metre, from Euro Natural Stone. 2. *Vola 'HVI' basin mixer in black*, \$1257, from Candana. 3. Small marble canister, \$70, from The Minimalist. 4. *Pons Primum olive oil*, \$200, from Simon Johnson's. 5. Decor Walther soap dispenser, \$245, and tissue holder, \$295, both from Becker Minty. 6. *Jewellery from Cara Mia Vintage*. 7. Decor Walther gold box with lid, \$435, and soap dispenser, \$355, both from Becker Minty. 8. *Brass handle*, \$54, from Mother of Pearl & Sons. 9. Perrin & Rowe 'Phoenician' kitchen tap in brass with black porcelain levers, \$1038, from The English Tapware Company. 10. *Custom Carrara marble sink*, from \$1500, from Euro Natural Stone. 11. Riedel 'Eve' decanter, \$800. 12. *Cire Trudon Ottoman room spray with atomizer*, \$250, from The Country Trader. 13. Astra Walker 'Icon' flush-mounted ceiling showerhead, \$1034, from. *Details, last pages.*

SHARP

sharp.net.au

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The refrigerator just got a whole lot cooler.





The DEBUTANTE

1. Boffi Studio 'Skyline' bathroom caddy, \$970. 2. Paspaley 'Touchstone' gold, pearl and ruby necklace, \$19,800. 3. 'Greggio' 600mm x 600mm porcelain tile, \$126 per square metre, from Onsite Supply & Design. 4. Louis Vuitton treasure chest in ivory leather, \$8000, from Vintage Luggage Company. 5 & 11. Perrin & Rowe 'Deco' three-hole basin mixer with crossheads, from \$1345, from The English Tapware Company. 6. U-Colour 75mm x 300mm mixed tiles, from \$110 per square metre, from Di Lorenzo. 7. Perrin & Rowe 'Deco' toilet roll holder, from \$295, from The English Tapware Company. 8. Le Creuset 30cm shallow casserole, \$549, and mini casserole, \$32, both in Cool Mint. 9. Rapsel 'Barcelona' 600mm basin in Portuguese stone, \$2510, from Candana. 10. Menu 'Norm' soap dispenser, \$142, from Candana. 12. Frost 'Lulu' books, \$255 for set of five, from Candana. 13. 'X Marks The Spot' 200mm x 200mm tile, \$310 per square metre, from Onsite Supply & Design. 14. 'Felice' 600mm x 600mm porcelain tile, \$230 per square metre, from Onsite Supply & Design. 15. Perrin & Rowe 'Deco' 760mm towel rail, from \$525, from The English Tapware Company. 16. Michael Verbeyden marble dish, \$420, from Becker Minty. 17. Arquiste parfumeur, \$199, from Becker Minty. Details, last pages.



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Statuario Venato is the latest addition to the stunningly elegant Euromarmo porcelain range. Tiles are available in four sizes, 900x600, 600x600, 600x300, 300x300mm with a polished or honed finish. A complementary mosaic range is available in five unique designs.



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The BON VIVANT

1. Pink Jaguar marble, from \$250 per square metre, from Euro Natural Stone. 2. Louis Vuitton leather chest, \$5000, from Vintage Luggage Company. 3. Herdmar cutlery by Miguel Flores Soeiro, \$490 for 24-piece set, from The Minimalist. 4. 'Vola 'HVi' basin mixers in Dark Gold and Pale Gold, \$1257 each, from Candana. 5. 'Sefrou' blended mosaic tile; enquiries to Onsite Supply & Design. 6. 'Dado 'Gabicce' small hand basin, \$649, from Candana. 7. Ruinart champagne, \$94, from Moët Hennessy. 8. 'Wow 3D Collection 'Nilo' 124mm x 124mm tile, \$226 per square metre, from Di Lorenzo. 9. Chant knob in Satin Black Chrome, \$86, from Mother of Pearl & Sons. 10. Mother of Pearl & Sons palmwood handle, from \$24. 11. Frost 'Lulu' copper hooks, \$40 each, from Candana. 12. Mother of Pearl & Sons 'Tonic' knob, \$204. 13. Nachtmann 'Prezioso' tumblers in Ambra, \$140 each, from Riedel. 14. Vintage box, \$195, from Becker Minty. 15. Jaeger-LeCoultre Grande Reverso Ultra Thin Duoface watch, \$12,300. 16. Astra Walker 'Metropolis' basin mixer in Brown Bronze, \$623. 17. Decor Walther soap dish, \$99, from Becker Minty. 18. Le Noeud Papillon bow tie, \$169, from Becker Minty. Details, last pages.

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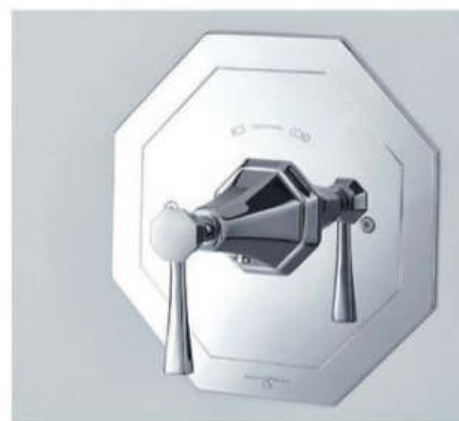
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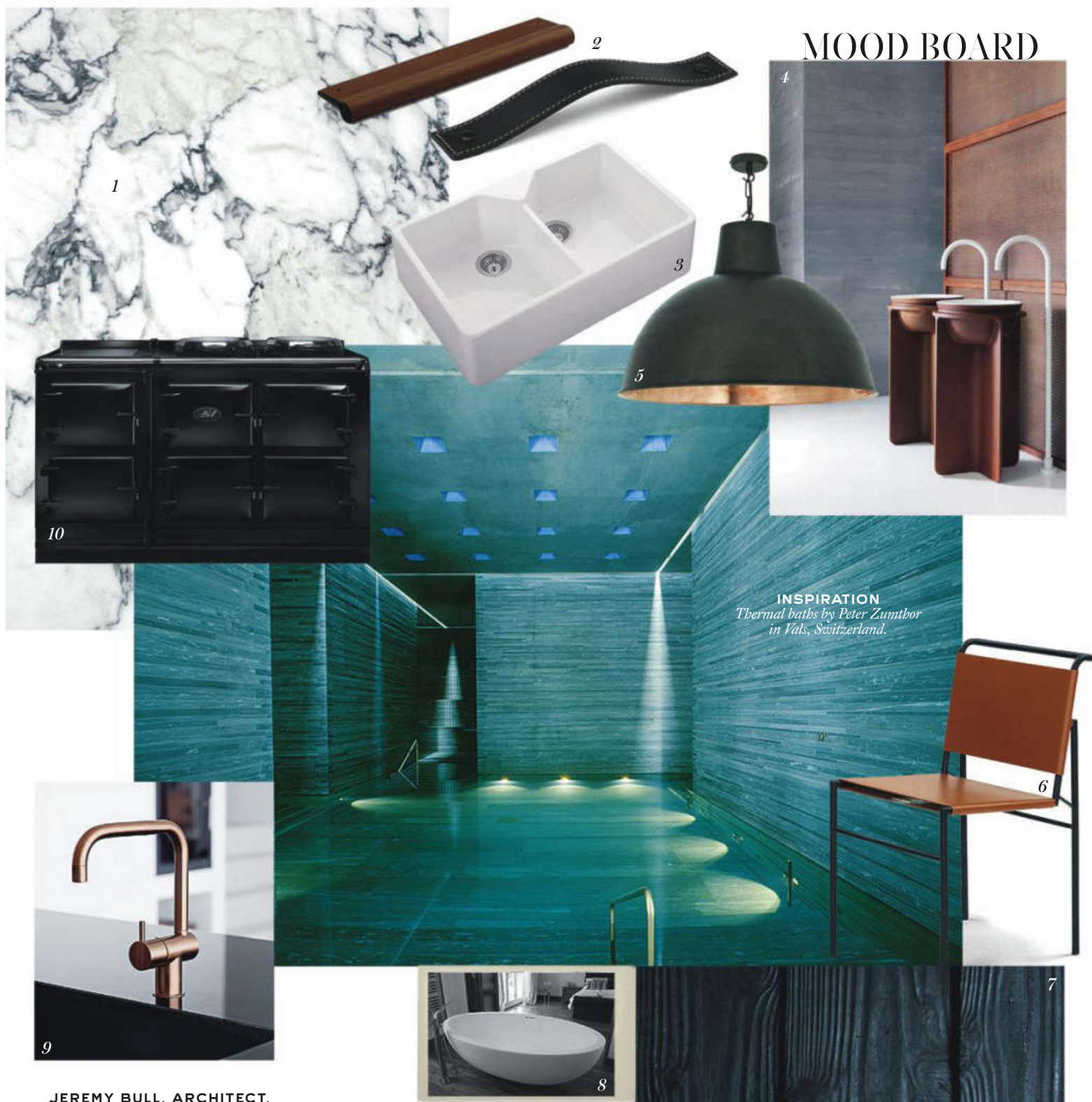


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MOOD BOARD



INSPIRATION
Thermal baths by Peter Zumthor
in Vals, Switzerland.

**JEREMY BULL, ARCHITECT,
ALEXANDER & CO**

INTO THE DEEP

Jeremy Bull's love for the mysterious aesthetic of these thermal baths is reflected in his dream kitchen and bathroom scheme.

1. Super White arabescato marble. 2. Made Measure handle, \$19 (top), and recessed pull, \$27. 3. Belfast Sinks double butler sink, \$985. 4. Falper 'Controstampo' freestanding basin in Corten, \$4995, from Rogerseller. 5. Davey Lighting 'Wooster St' copper pendant, \$1498, from Dunlin. 6. Classicon 'Roquebrune' chair by Eileen Gray, \$2503, from Anibou. 7. Shou Sugi Ban burnt timber. 8. Castello 'Imperia' bath; castellobaths.co.uk. 9. Vola 'KVI' kitchen mixer in brass, \$1711, from Candana. 10. AGA 5-oven cooker, from \$28,041. Details, last pages. Visit alexanderand.co.

PHOTOGRAPHER: CAMERON SPENCER (PORTRAIT)



MOOD BOARD



INSPIRATION
Tom Blachford's *Midnight Modern* photography series.

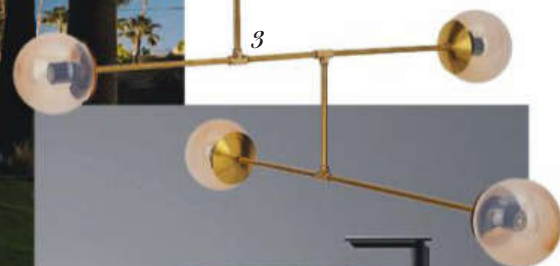
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**KATE ARCHIBALD, INTERIOR DESIGNER,
TECHNE ARCHITECTURE + INTERIOR DESIGN**

NORDIC COOL

The night-time photos by Tom Blachford captivate Kate Archibald, as do interiors decorated in a pale and pretty palette.

1. Astra Walker 'Icon A69.11.RFM' flush-mounted 250mm ceiling rose in Brushed Chrome, \$795. 2. Franke Pure 'PUX110-70' undermount sink, \$1785, from Reece. 3. Douglas and Bec 'Line Pendant 04' in Blush; douglasandbec.com. 4. Agape 'Bjho' basin, from \$4732; enquiries to Artedomus. 5. La Marzocco 'Linea Mini' coffee machine, \$4950. 6. Pierre & Charlotte 'Stuga' hand-turned American oak handle, \$95. 7. Fibonacci Stone 'Idol' honed terrazzo, from \$147 per square metre. 8. Inax 'Nuance' tiles, \$183 per square metre, from Artedomus. 9. Thomas Coward 'Pynn' decorative marble hooks; thomascoward.com. 10. Vonnegut Kraft 'Crescent' lounge; vonnegutkraft.com. Details, last pages. Visit tecne.com.au.

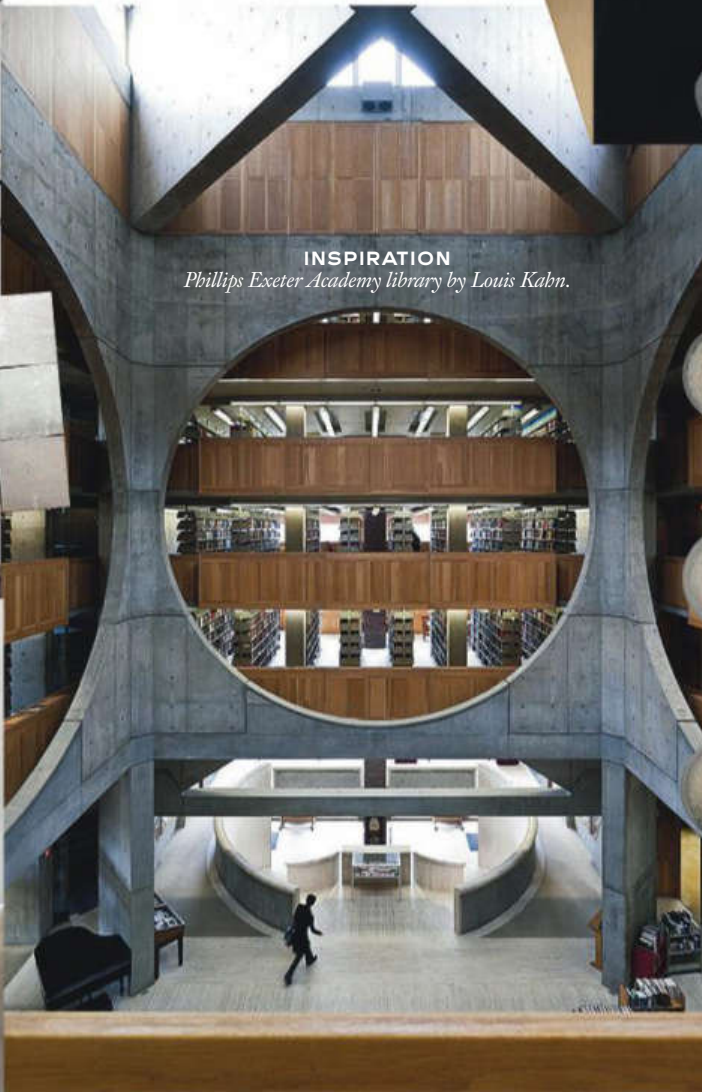
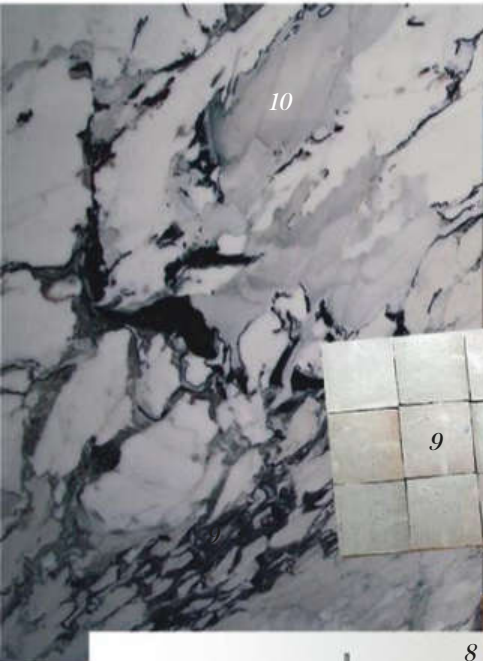
PHOTOGRAPHERS: MICHELLE TRAN (PORTRAIT OF ARCHIBALD), JUSTIN ALEXANDER (PORTRAIT OF DONOHUE), IWAN BAAH, TOM BLACHFORD, PIERRE EVEN

ALEXANDRA DONOHOE,
INTERIOR DESIGNER, DECUS

RINGS OF GOLD

Alexandra Donohoe's favourite kitchen and bathroom products share the industrial yet organic look of a famous library.

1. Bonnemazou Cambus hardware; bonnemazou-cambus.fr. 2. Vola 'T39W' towel rails in bronze and brass finish, \$3088, from Candana. 3. Articolo 'Fizi Ball' sconce, \$1478. 4. Gaggenau 'Vario 400' double gas burner, \$4599. 5. Christophe Delcourt 'YBU' dining table, \$26,500, from Ondene. 6. Moroccan lime plaster by Tadelakt Sydney. 7. Dornbracht 'Tara Ultra' kitchen mixer; enquiries to Meco. 8. Kreoo 'Nabhi Bowl No 3', \$4679; enquiries to Quorum Furniture. 9. Moroccan handmade tiles, \$352, from Onsite Supply & Design. 10. Breccia Capraia marble; payanini.com. Details, last pages. Visit decus.com.au.



INSPIRATION
Phillips Exeter Academy library by Louis Kahn.



MOOD BOARD



INSPIRATION
BS Residence by Vincent Van Duysen.

MELISSA BRIGHT, DIRECTOR,
MAKE ARCHITECTURE

NATURAL EDGE

A contemporary conversion of a farmhouse inspires Melissa Bright's earthy-yet-sleek dream kitchen and bathroom scheme.

1. Anchor Ceramics 'Potter' lights, from \$490. 2. Astra Walker 'Icon A69.02' basin mixer in black, \$519. 3. Kitchen bench top custom-designed in concrete cast in situ with integrated benchseat. 4. Luceplan 'Counterbalance' wall light, \$1530; luceplan.com. 5. Qasair 'Albany' rangehood, \$3595; enquiries to Condari. 6. Anchor Ceramics 45 Cut series tiles, \$905 per square metre. 7. Astra Walker 'Icon A69.24.V6' exposed shower with multi-function hand shower and diverter in Brushed Platinum, \$1663. 8. Carl Hansen & Son 'CH20 Elbow' chair, \$869, from Cult. 9. 'Smed' stool, \$795, from Great Dane. 10. Duravit 'Happy D.2' freestanding bath, \$9297; enquiries to Bathe. Details, last pages. Visit makearchitecture.com.au.



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By MARGIE FRASER
Photographed by
CHRISTOPHER
MORRISON

Leading light

Working wonders with a small space, this kitchen seamlessly connects the indoors with the outdoors.

BOLD MATERIALS AND COLOURS were the order of the day for this kitchen in Perth's Subiaco. "The owners wanted to establish a connection to the outdoors and have plenty of natural light," says interior designer Sophia Leopardi of Williams Burton Leopardi. Combining pragmatics and beauty was paramount in this compact space. Leopardi describes the project as a "triumph of small block living" where the space gains volume and light through its connection to the outdoors. "It makes the most of the Western Australian climate," she notes, "by blurring the inside and out."

A monolithic concrete benchtop and dark cabinetry are nicely juxtaposed with the adjoining expanses of glass, giving views to the garden and pool beyond. A timber screen that folds onto the ceiling defines the family zone.

Spaces are uncluttered, with sink, pantry and refrigeration areas concealed. A deep moody palette creates a serene, restful ambience.



PROJECT DETAILS

Designer Williams Burton Leopardi, designbywbl.com.au. **Taps** Abey Gessi 'Quadro Hi-Tech' from Reece.

Benchtop Concrete from Edge Concrete. **Sink and splashback** custom stainless steel. **Cabinets** Styleside Cabinets in Laminex and American Crown Cut, stained brown black.

Handles Designer Doorware 'Lip Pull'. **Table** custom oak dining table from Orno Interiors. **Chairs and stools**

Kettal 'Landscape' chair from Mobilia. **Oven** Bosch from Winning Appliances.

Lighting Roll & Hill 'Modo' chandelier from Space Furniture. **Cooktop** Siemens from Winning Appliances.

Dishwasher and rangehood Miele.

Microwave Bosch. **Fridge** Liebherr from Winning Appliances. **Paint** Dulux Wash & Wear 'Black' in low sheen.

Screen western red cedar. **Flooring** polished concrete. **Details, last pages.**

KITCHEN

By ANNEMARIE KIELY
Photographed by JAMES GEER

Grand gesture

When creating this kitchen, the designers looked to the past for inspiration.

AS PART OF A NEW ADDITION to a Federation-style Melbourne house with a steeply-pitched roof line, this kitchen called for a lofty plan. "It had to be tall, architectural and structured to suit the period architecture," says interior designer Charlotte Coote. "The brief was for a light, bright kitchen and gallery that had panoramic views over the rear yards, swimming pool and play area."

Designer Brett Gilbert of Gilbert Design Group responded with a mock Federation form (minus the ornate detail), glass doors and a vaulted ceiling inset with a strip of glass. At one end of this central axis is an open-access room to conceal appliances and a pantry. Coote matched Gilbert's historical largesse with grand pendant lights, 18th-century botanical prints by Elizabeth Blackwell, a custom-designed mango wood dining table and Georgian-style 'Bellamont' chairs — designed by her late father, interior designer John Coote, for the Bellamont Forest estate in Ireland.

PROJECT DETAILS

Designers Charlotte Coote, cooteandco.com.au, and Brett Gilbert, gilbertdesigngroup.com. **Taps** Brodware 'Winslow' from The English Tapware Company. **Bench and splashback** Calacatta marble from Parthenon Marble. **Sink** Villeroy & Boch. **Cabinets** MDF painted in Dulux 'Whisper White'. **Lighting** 'Grosvenor' pendant from Tigger Hall Design. **Cooktop and oven** Ilve. **Handles** custom glass cut from Exclusive Hardware. **Rangehood** Qasair from E&S Trading. **Table** custom-designed by Charlotte Coote. **Chairs** 'Bellamont' chairs by John Coote. **Accessories** Astier de Villatte dinnerware, green porcelain and Irish linen napkins from Coote & Co. **Joinery** E&C Joinery. **Details, last pages.**



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KITCHEN



Family friendly

To create a free-flowing space, the designers opened this kitchen to new possibilities.

INTERIOR DESIGNERS Juliette Arent and Sarah-Jane Pyke of Arent & Pyke had always labelled this grand Sydney Federation home as “handsome”. “The kitchen is the hub of the family life,” says Arent, referring to the young couple and two small children who live there, “so it needed to be robust.” The owners were open to pushing the boundaries and really enjoyed the process; they had renovated before and had felt eager to take this build to a new level.

Arent & Pyke moved the pantry areas to one side, creating an opening to the family bathroom. The connection between the cooking and bathing spaces meant that one parent could be cooking dinner while the other supervised bathtime and still hold a conversation. “We played with the island as a sculptural element of stone and timber, conscious of it being viewed from all areas,” says Pyke.

PROJECT DETAILS

Designer Arent & Pyke; arentpyke.com. **Joinery** Tasker Joinery. **Taps** KWC. **Sink** Franke. **Benchtop & splashback** Calacatta marble from FGA Granite & Marble. **Chairs** Thonet ‘Leiter’ barstool. **Lighting** & Tradition ‘Copenhagen’ pendants from Great Dane. **Handles** custom. **Cooktop** Wolf from Winning Appliances. **Oven** Neff. **Microwave** Panasonic. **Rangehood** Qasair from Winning Appliances. **Flooring** oak parquet from Precision Flooring. **Accessories** Beclau glass and crockery from Robert Burton. Tony Sly Pottery from The Bay Tree. **Details, last pages.**



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KITCHEN



PROJECT DETAILS

Designer Madeleine Blanchfield Architects, madeleineblanchfield.com. **Taps** Astra Walker 'Icon'. **Benchtop** Carrara marble from CDK Stone. **Sink** Franke. **Cabinets** custom designed and made by Homestyle Kitchens. **Handles** custom flush pulls; round handles from Mother of Pearl & Sons. **Furniture** custom table; Erik Buch bar stools from Great Dane. **Lighting** Flos 'Aim' light from Euroluce. **Oven and cooktop** Ilve. **Dishwasher** Miele. **Fridge** Liebherr. **Paint** Dulux 'Antique White USA'. **Joinery** custom made by Homestyle Kitchens. **Details**, last pages.



Simple pleasure

In an art deco house in a seaside suburb, this kitchen is connected to the elements.

PAYING HOMAGE to the decorative details of the original art deco building while creating a functional, contemporary space was one of the driving forces in this renovation by architect Madeleine Blanchfield. The kitchen of the home in Coogee Beach, Sydney, was the last room in the home to face conversion.

"It moved position a few times," Blanchfield recalls; she finally settled on the site of the original lounge room. The new kitchen opens onto an outer room that in turn opens its glazed walls to the garden. This enclosed dining space is contemporary but still highly crafted.

Blanchfield wanted to establish a clear distinction between the old and new spaces. The kitchen joinery is inserted obviously, and floats well above the ground plane. The long Carrara marble kitchen bench is a dramatic statement, and its simplicity is nicely offset by the decorative plaster ornamentation in the ceiling that has been carefully retained.



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PROJECT DETAILS

Architect Jean-Louis Deniot, Paris; deniot.com. *Table* Pierre Jeanneret. *Chairs* Charlotte Perriand. *Lighting* 'Plank' hanging lamp by Marsia Holzer. *Kitchen island* Effeti Cuisine. *Taps* Gessi. *Floor* polished concrete. *Curtains* Sahco 'Medusa'. *Mobile* Xavier Veilhan. *Details*, last pages.



Island dreaming

This space mirrors the earthy colours of its spectacular Corsican setting.

THE SURROUNDING NATURAL LANDSCAPE was the inspiration behind architect Jean-Louis Deniot's design of a holiday house in Corsica. "created this large vault with a special paint effect directly inspired by the local rough stone called lauze," says Deniot, adding, "the decorative paint effect represents the abstract cross path between the stone, the clouds and the water reflection." Similarly, the designer selected poured cement for the floor to emulate the colour of wet sand.

In order to create balance within the room, which also incorporates a dining and living space, Deniot chose to juxtapose the pale ceiling and very light wood kitchen with dark, austere Charlotte Perriand furniture.



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Blast from the past

Traditional and contemporary elements work together in perfect harmony in this serene, elegant space.

FRENCH DESIGNER CHARLES ZANA balances contemporary with classic in this Paris bathroom — and its materials play a vital part. “We wanted to use unfilled travertine like in the 1930s, but in a modern way,” he says. Decorative pieces soften the room’s clean lines: beautifully splattered *verre églomisé* mirrors by Puerto Rican-born artist Kiko Lopez offset the sleek vanity; and the timeless charm of a vintage Royère sconce takes the modern ‘glare’ off the sculptural Agape bath. Keeping to a streamlined colour palette of beige, white and silver ensures the bathroom’s disparate elements remain calmly cohesive.

PROJECT DETAILS

Designer Charles Zana, zana.fr. *Taps and shower mixer* Volevatch ‘Pier’. *Basin* bespoke. *Bath* Agape. *Lighting* Royère vintage sconce. *Floor* unfilled travertine. *Joinery* custom in matte white lacquer. *Accessories* mirrors by Kiko Lopez; enquiries to Galerie Jacques Lacostes. *Details, last pages.*



BATHROOM

PROJECT DETAILS

Architect Jean-Louis Deniot, deniot.com. *Mirror* 'Thetis' bevelled mirror by Jean-Louis Deniot for Pouenat. *Basin* custom-designed in travertine. *Shower* travertine. *Walls* fine smoothed mortar over polished concrete. *Taps* Watermark. *Accessories* Gilles Caffier vase. *Details*, last pages.

Carved in stone

This bathroom takes its cues from geometry and the beauty of its surrounds.

JEAN-LOUIS DENIOT based the design of this Corsican bathroom on the irregular shape of its shower recess. "It's a rough geometric layout, like a Flintstone family-type of shower," explains the Paris-based architect and designer. The space has seven segmented walls; it's neither round nor a perfect octagon. To address the unusual configuration, Deniot custom-designed a travertine basin with a zigzag splashback and topped it with an asymmetric mirror. Black tapware stands up to the bathroom's angular nature, while the sandy-pink of the travertine tiles introduces an element of softness and reflects the local environment. "I was inspired by the Corsican nature and the landscape," confirms Deniot.



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PROJECT DETAILS

Designer Mattia Bonetti; enquiries to Cat-Berro Gallery, Paris, catberro.fr. *Basin and joinery* custom-designed by Bonetti. *Walls* glass panels with gilded carved mouldings. *Accessories* Line Vautrin 'Florence' mirror from 1958. 'Mirage' stool by Kam Tim from 88 Gallery, London. Bin by Bonetti. *Details, last pages.*



Jewel in the crown

This designer took one impressive item and built the whole room around it.

A RARE MID-CENTURY MIRROR by French jeweller Line Vautrin, framed in the dazzling Talosel resin she invented, was the basis for Mattia Bonetti's powder room fantasy for a contemporary art collector in Gstaad, Switzerland. "The owner asked me whether he should buy the mirror, and of course I said yes," recalls Bonetti of the piece. "Then he asked me to do something with that as a starting point." The space had certain constraints: a wood-lined wall on one side, floor-to-ceiling doors opposite and a lavatory against a third wall meant the Swiss-born, Paris-based designer had to think creatively. Making frames out of carved, gilded wooden bars, he filled them with tinted glass and used the result to line the remaining wall. Stepping back, it is clear the new feature wall references the vintage frame hung on it, as does the turquoise-and-gold drawer housing the stone basin. Even the accessories, such as a ceramic soap dish and bin, combine the colours of white, yellow and moon-gold.

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PROJECT DETAILS

Designer Hare + Klein; hareklein.com.au. *Shower, taps and shower mixer* Brodware 'City Plus' from Candana. *Basin* Franke 'Kubus' undermount sink in Fraganite 'Onyx' from Winning Appliances. *Cupboards* custom-designed. *Benchtop* custom-designed in Pietra Grey stone. *Towel rails* Sirocco from Candana. *Lighting* Marz Designs 'Aztec' and 'Aleenta' from Catapult Design. *Lavatory* Pura from Candana. *Tiles* Alchemy Hexagonal Nero tiles from Surface Gallery as feature tiles and Grigio Ercalano from Artedomus on the walls. *Accessories* soap dish from Papaya. *Details, last pages.*

Change of mood

While this dark sanctuary draws you in, it's the light that makes it shine.

A SMALL, UNGLAMOROUS BATHROOM and an adjacent laundry and lavatory were converted into one luxurious bathroom and a separate guest toilet and laundry in this 1970s apartment in Sydney's Kirribilli. Interior designers Meryl Klein and Victoria Cybulski of Hare + Klein emphasised the rooms' moody, dark status at the back of a light-filled space where the harbour view is the hero of the piece.

"The bathroom was always to be a space of sanctuary and relaxation," says Hare. "We played on this idea of being cool and dark." Cybulski devised playful elements with decorative tiled walls, sculpted pendant lights, shimmering mosaic tiles and freestanding black metal-framed mirrors. Working around the existing plumbing structures was a challenge that led to some nice solutions. "It was a case of layering textures and patterns," Cybulski notes. "There is a bit of fun to it all."

Now you see it...

This spacious light-filled bathroom provides plenty of room for children at bathtime.

WITH CLIENTS MORE THAN willing to think outside the square, the Sydney interior designers Arent & Pyke created a bathroom that opens to the kitchen for their young family.

"As the bathroom was an extension of the living area, we wanted to create a light, serene space with soft hues that was comfortable enough for three kids at bathtime," says Sarah-Jane Pyke.

Allowing for easy cleaning, the freestanding vanity basin and bath pay homage to an earlier era. French doors with textured glass create the connection between the rooms when open but also offer privacy for guests when closed.

The Popham patterned tiles are an integral element of the scheme. "There is a good synergy between the pattern of the floor tile and the uneven textures of the wall tiles," notes Juliette Arent. "Their handmade quality resonates with the house."

PROJECT DETAILS Designer Arent & Pyke; arentpyke.com. *Bath and basin* Agape 'Ottocento' from Arredomus. *Shower mixer and taps* Astra Walker 'Icon'. *Towel rails* Hydrotherm. *Lighting* Flos 'Glo-Ball' from Euroluce. *Lavatory* Villeroy & Boch 'Subway'. *Tiles* Popham 'Hexagon' in Milk and Dove from Onsite Supply & Design. *Furniture* Cassina 'Tabouret Berger' stool in natural oak from Cult. *Accessories* Sheridan towels and bathmat. *Details, last pages.*

Trend Report

Open Spaces

We have seen a real emergence of open space as an important bathroom trend in recent years. Open free-flowing expanses replace walls, seamlessly integrating the bathroom with other zones in the home – from bedrooms to outdoor gardens. In these connected spaces, fixtures become sculptures, creating visual interest and excitement. Expansive windows and corridors bathe each beautiful element in natural light, enhancing the sense of freedom and luxury.

To see more emerging trends visit www.reece.com.au/trends

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BATHING BEAUTIES

Danish design duo Norm Architects have created Norm Bath, a sleek new collection of bathroom accessories, for their fellow Danes at Menu. Kasper Rønn and Jonas Bjerre-Poulsen have cleverly finessed the finer details on everything from wall mirrors to the humble toilet brush. Prices start at \$93; available from Candana.



MADE IN STONE

Sculpturally shaped in marble, Kreoo basins from Italy are now available in Australia. Shown here is the 'Gong' countertop version by Enzo Berti, \$22,110, handcrafted from Irish Green marble and finished with a gold-leaf interior; enquiries to Quorum Furniture.



GOOD AS GOLD

Bathroom visionaries Kohler are bang on trend with the recent launch of the Purist collection in a rose-gold finish. This three-piece hob mount set, \$659, features an elegant low gooseneck spout that also keeps splashing to an absolute minimum. Details last pages.

Extend your shelf life

With in-built shelves to house your favourite books and magazines, the Mastella Design 'Kelly Book' freestanding bath, \$13,750, invites you to while away some time in the tub. Even if bathtime reading isn't your thing, the bookcase — available in wood and matte lacquer finishes — is also ideal for storing towels, stashing soaps or displaying objets; enquiries to Abey.



On the tiles

Add texture or pattern to the walls with 'Alexandria' (left), a soft floral-motif pattern born of an inspired collaboration between Italian mosaic masters Bisazza and fabric maven Tricia Guild; and Wow 'Hexa' tiles from Signorino.



Halo effect

The Methven Aio 'Aurajet' wall shower from Reece, \$398, may look dramatically different, but unlike some designs, the unique shape isn't just for show: it's been meticulously designed to deliver a luxuriously dense yet water-efficient full-body shower experience. The newly imagined form sprays fans of water over a greater area than conventional showers with 20 per cent more power. Simply heavenly. Details last pages.



THE PLAYFUL FORMS AND PASTEL COLOURS OF FRENCH DESIGNER VERONIQUE MAIRE'S 'KO KI KOI' MAKE-UP MIRRORS FOR Y'A PAS LE FEU AU LAC WERE INSPIRED BY JAPANESE KOKESHI DOLLS. STARTING AT \$110, THEY'RE AVAILABLE FROM TOP 3 BY DESIGN.

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'PHOENIX' RISING

The new 'Phoenix' design by Poliform embraces the free-flowing kitchen concept with furniture integrated into the workspace for an accessible, functional experience. Intelligent design features include virtually invisible handles, which have been discreetly recessed into the drawer modules. Starting at \$35,000, this design offers a wide range of finishes and can be customised to suit any scheme. *Details last pages.*



CONCRETE EVIDENCE

The 'Me Too' pendant light, \$627, adds a cheeky sophistication to any kitchen. Created by Australian industrial designer Paul Townsin, each highly adjustable shade is individually hand-cast in Adelaide, Townsin's hometown. Available in off-white, charcoal or satin black, the pendant also comes as a cluster of three; enquiries to Catapult Design.



SPRING CLEANING

Australian tapware brand Phoenix has just released a slimline spring sink mixer as part of its Vivid range. This compact design is ideal for small spaces and high on performance, with a dual-function hand piece.



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To mark its 30-year anniversary, Smeg is releasing an updated version of its iconic Classic collection of ovens and microwaves, once again designed by Italian architect Guido Canali. Combining cutting-edge technology with timeless design, the range starts at \$2190. *Details last pages.*

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Never out of style

The 'ML42' bar stool, produced by Danish design company By Lassen, is as fresh today as it was when it was originally designed in 1942. Shown here in smoked oak with brass, the decorative piece is available in a range of materials and two heights, starting at \$1195, from Urban Couture.

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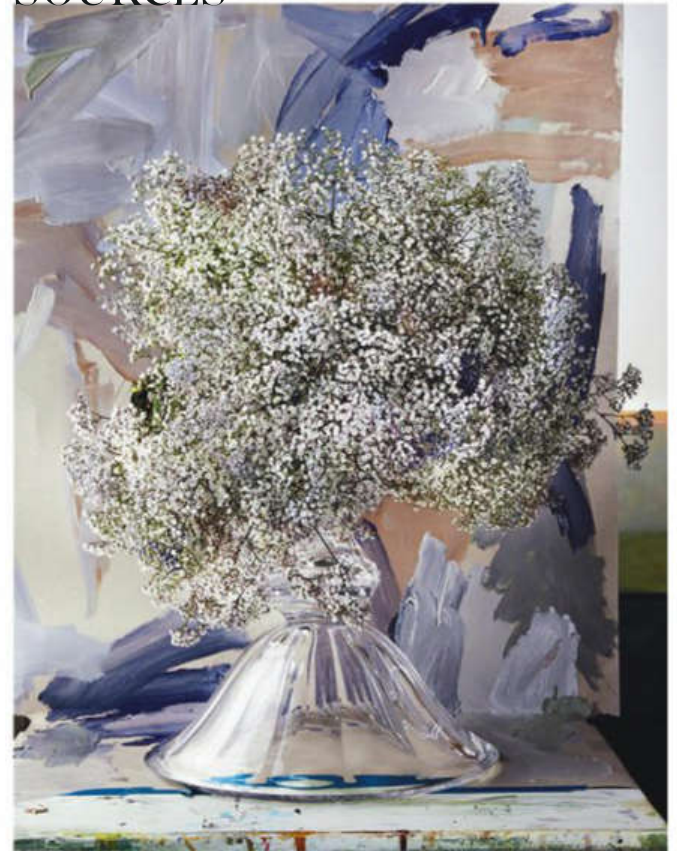
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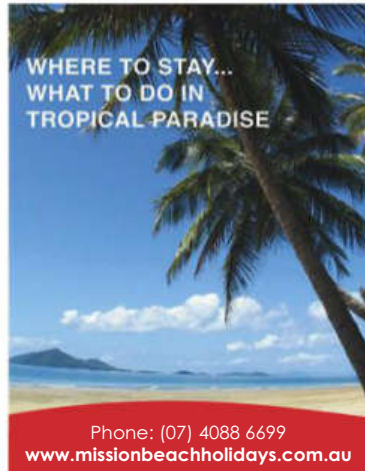




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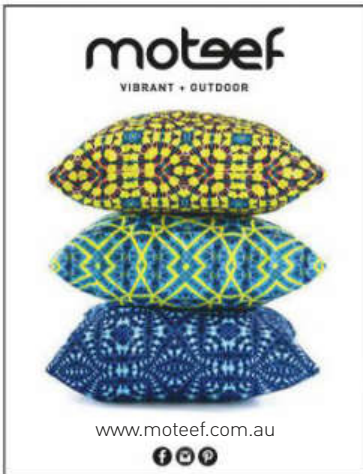
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Postscript

What will the best-dressed homes be wearing this spring? Here's a look at the latest interiors ranges.



KING LIVING The 'Felix' sofa combines technology, design, luxury and customisable features for adaptable seating or lounging comfort at the touch of a button. Optional accessories include lamps, swivel tables, pockets and motion technology. Visit kingliving.com.

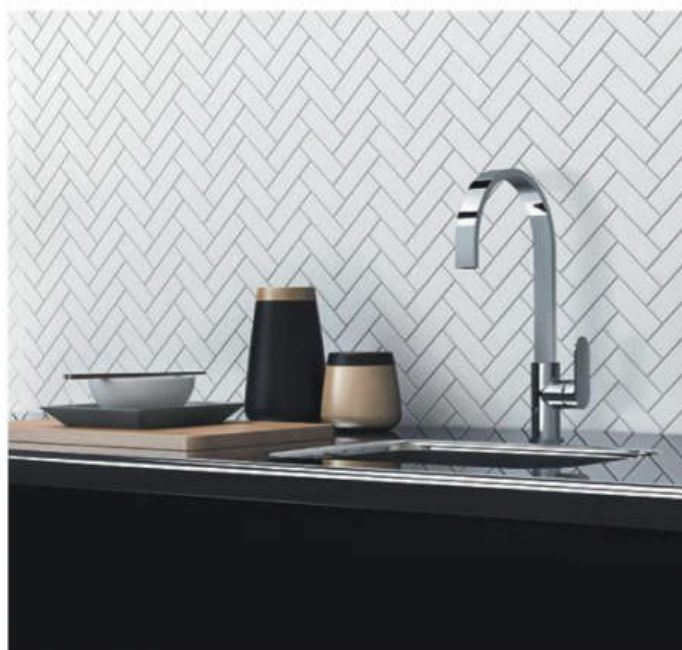
MIELE The energy-efficient 'DA 2906' integrated ceiling extractor is ideal for island bench areas in open-plan kitchens. With a sleek glass or stainless-steel finish, it can communicate with enabled cooktops to adapt to changing conditions, and has been tested to the equivalent of 20 years' use. Visit miele.com.au.



RIEDEL The Austrian glassmaker's newest release has been created especially for drinking wines from Central Otago, New Zealand. Local wineries helped fine-tune the design to accentuate the region's fruit-forward, intense mineral style. Visit riedelglass.com.au.



MINOTTI The precise proportions of the 'Leslie' armchair and the tailored construction of its leather upholstery shell have resulted in a chair that's both elegant and comfortable. So grab your favourite book, settle in and relax. For more details, visit minotti.com.

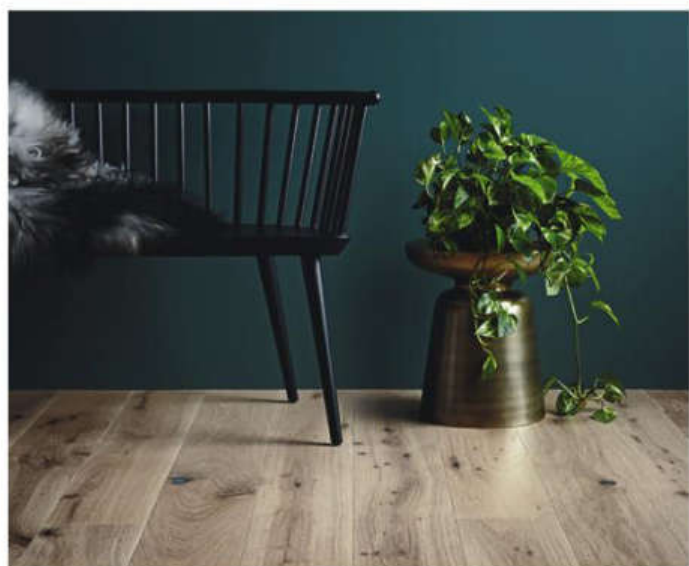


PHOENIX Add a touch of luxury to your kitchen with the 'Cerchio' sink mixer. Its combination of defined lines and soft curves embodies the perfect synergy between geometric and organic forms, and will look at home in any home. Visit phoenixtapware.com.au.

SIEMENS The 'iQ700' built-in oven will change the way you cook forever. Prepare crispy or juicy dishes easily with pulseSteam and time your baking and roasting perfectly with the bakingSensor. There's even an integrated microwave. For details, visit siemens.com.au.



CULT Paul Smith has again collaborated with Anglepoise, creating the 'Type 75 Desk Lamp Edition Two'; a true testament to the English designer's deftness in instilling modernity and new life into a well-loved design classic. In contrast to the cornflower, fuchsia and lime palette of 'Edition One', 'Edition Two' features deep slate and cool grey with a bold accent of orange. For details, visit cultdesign.com.au.



GODFREY HIRST Bring nature's beauty into your home with a floor that highlights timber's unique knots and grains. Designed for fast, easy DIY installation, floorboards are available in a wide range of colours, finishes and hardwood surfaces. Visit godfreyhirst.com.

MARIMEKKO The Finnish design brand's autumn/winter 2015 home collection, which focuses on tableware and upholstery fabrics, was inspired by the architectural diversity of cities around the world. New creative director Anna Teurnell has combined iconic Marimekko prints with new designs; the spring/summer 2016 collection will be the first created entirely under her lead. For details, visit marimekko.com.



SIGNORINO Inspired by *yakisugi*, the traditional Japanese technique of charring cedar cladding to make it water- and flameproof, the Yaki range of wood-look tiles merges the rustic beauty of distressed timber with a generous dash of Italian style. Visit signorino.com.au.



ORIGINAL FINISH The 'Curl Curl' sofa's hand-stitched upholstery and down cushions exemplify the finesse this Sydney studio brings to its work, whether that's repurposing industrial finds, restoring antiques or custom-making furniture. Visit originalfinish.com.au.



LUXAFLEX Sophisticated and elegant, 'Pirouette Shadings' feature soft, horizontal fabric vanes attached to a sheer backing that controls privacy, reduces glare and prevents harmful UV rays from entering the home. Call 13 58 92 or visit luxaflex.com.au.



10 favourite things

Matt Jensen, founder of menswear brand MJ Bale and official tailor to the Australian cricket team, shares what he enjoys most.

1. FAMILY HOLIDAYS Downtime is key when we all work so hard. I'm so lucky to have four children and an amazing wife.
2. PENCILS AND NOTEBOOKS There's something rewarding about writing things down or drawing in my notebooks; it enhances recall and sparks new ideas at the same time.
3. TOKYO Whenever I visit, I always exit wanting to return; I head there each season to get my fix. Tokyo has the best retail in the world; the service is exemplary and I love the pride people take in their work.
4. GOOD COGNAC is perfect for a party — it works well in cocktails — and it's a great end to a meal when you drink it neat.
5. WOOL is in my DNA; it's the best fibre on Earth. It covers all the bases in terms of clothing, and the technological applications coming through now take it to a whole new level.
6. INDIGO I love this shade of blue — it's deep, rich and evocative, and it works with basically any other colour. The whole process of extracting indigo from the plant has such an interesting heritage; and the dye fades perfectly over time to give clothing that vintage patina. It's the colour of the moment.
7. PENHALIGON'S BLENHEIM BOUQUET It's so fresh, subtle and it's not overpowering.
8. IWC 'LE PETIT PRINCE' PILOT'S WATCH In the luxury watch world, it's a no-frills classic.
9. THE SOUTHERN HIGHLANDS OF NSW It's a beautiful place to live: near enough to Sydney yet far enough away. We really enjoy the 'proper' seasons: cold frosts and snow in winter, then incredibly vibrant spring blossoming into life, the heat of summer and autumn with all its hues.
10. SKIING I had a great trip last February to Cervinia, on the Italian side of the Matterhorn: I had a free weekend in-between meetings with our weavers in the north of Italy; there was a 60cm snow dump as we arrived; then perfect sun the day after. Skiing is true escapism. *VL*
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Dr Trevor Leong, Oncologist

Each room of our home is individual so we can retreat to find our own space.

It is an oasis. One of our favourite pieces of furniture is the Bend sofa.

I know Sarah likes it because it's bouncy but for me it's unique. It's functional and casual and reflects the way we live.

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